

BACK BURNER: A NARRATIVE SHORT FILM

by

Sadie Maddock

Honors Thesis

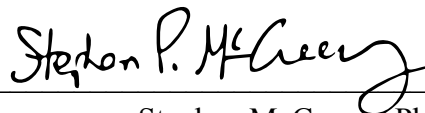
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“Back Burner” Thesis Reflection

For the past two years, I have worked with a team to produce a narrative short film each semester. In the fall of my junior year, I wrote and served as producer for a three-minute short film. In the spring, I teamed up with my classmates to form the “Beasley Dream Team” to participate in the 40 Hour Film Festival at App State. Last semester I wrote and directed a film in a second-level video production course. And this semester, I compiled a team to help me as I wrote, directed, and produced my thesis narrative short film.

With each production, I became more confident in my work, the process became smoother, and the decision-making became more about creative choices and less about production basics. With each semester, I became more invested in video production, filmmaking, and visual storytelling. Writing, directing, and producing a narrative short film seemed to be the perfect culmination of my experiences in the program.

When creating “Back Burner,” I was able to use my experiences with past productions to decide what I wanted to do differently, and what worked well that I wanted to do the same. For example, “Love Cubed,” the film I worked on for my second-level video production course, consisted of a series of scenes depicting two characters talking to each other. This structure worked fine, but it meant that we ended up shooting each scene in almost the same way. With “Back Burner,” I wanted to emphasize visual storytelling and allow parts of the film to move forward without leaning so heavily on dialogue.

This goal is part of what motivated me to develop and explore the surreal “Limbo” world that the story of the film revolves around. The main character, Finley, exists in this other world, which parallels the real world. Finley can observe people in Limbo behaving as they do in real

life, and she has the ability to “tap in,” to temporarily take the place of people in the real world. This framework allowed for the creative visual freedom to develop the way Limbo looks and the conventions of this surreal world.

Making a film is a holistic process, and there are a lot of moving parts. Early on, I was able to work individually. I wrote the script, received feedback, revised the script, and so on. I also completed the pre-production paperwork individually, which is the organized method of preparation to ensure that everything regarding the film is ready for production.

Some aspects of the production book deal with logistics — lists of the cast and crew along with signed forms to indicate their agreement to the project; scout reports for the shooting locations including factors such as access to outlets and bathrooms; and schedules outlining all the different parts of the process. Other aspects of the production book deal with story and executing the script on camera — a rehearsal script, in which I identified character objectives and broke down the script into changes in objective; a shooting script, which I marked up to indicate what type of coverage we needed to get for each scene and named the shots; and shot lists which organized the scenes we needed to shoot by day and the order we needed to get shots.

Completing the production book individually was the most overwhelming part of the process for me. Typically in the program, we work in groups of four. We divide up the production roles, so there is still a designated producer, but we divide up the pre-production paperwork as well. A workload that I was used to sharing with three other people suddenly became my own. Parts of the pre-production process are engaging and enjoyable, as I get to take the script and visualize it. However, making sure all the release forms are filled out and signed,

organizing the documents, and adding page numbers are examples of time-consuming parts of the process, and they are less creatively fulfilling.

Though I was able to complete these parts of the process individually, the actual production process, shooting the film, required a team of people. Emulating the groups of four that I worked with for my video production courses, I knew that I wanted to find three other people who were dedicated to working with me on the project as a core crew — a sound mixer, a director of photography, and an assistant director.

Overall, my thesis project went very smoothly. One of the more stressful parts was handling changes in crew members. I began looking for a crew as soon as I developed the plan to do a narrative film for my thesis project, in November 2019. I found three people who I worked well with, and had worked on projects with me before. Over the course of December and the beginning of January, I operated as if these three people were my core crew. However, my director of photography had to back out in the beginning of January due to other commitments, and my assistant director and sound mixer were also working on a movie project for AppTV, so they were not nearly as available as we had initially anticipated. Even so, after a stressful week or so, I was able to find additional people to fill in the gaps, and I ended up with a terrific and hardworking team.

As opposed to having a small, core crew, I had a larger crew, and each person had fewer commitments or was present on fewer production days. Logistically, this system was slightly more complicated, but it ended up working because everyone on the project was prepared and skilled enough to come in and out seamlessly. If this system affected the final product at all, it was regarding inconsistencies in recording dialogue in-field. Four different people adopted this

role, with various levels of experience. Even so, in the overall scheme of the film, these production inconsistencies serve as part of the learning experience.

After finding my crew, I also found my actors, many of whom acted in past projects of mine as well. Between the cast and the crew, twenty seven people worked on this project in some capacity. This number emphasizes the level of collaboration necessary for film work. Even actors playing parts that do not speak must be committed to attending all the necessary production days for their scenes, because were they to show up the first day, but not the second, then the scenes would have inconsistencies that would make the story confusing and hurt the production value of the piece.

I planned for five production days to shoot “Back Burner.” The sets for the first three days consisted of my house, an outdoor park, and a coffee shop. Crossroads Coffee in the student union ended up being a perfect place to shoot, because there are no windows, it does not open until late on Sundays, and my contact was flexible and extremely generous about letting us into the student union and Crossroads before they opened. Access to these spaces helped the first set of production days go smoothly.

The last two days of production were to take place over the course of a weekend. We had shot all of the “real world” scenes, and only needed to shoot the “Limbo” scenes. In the scope of the film, “Limbo” is a surreal, void location. I needed to find a large, empty space with no natural light. I wanted to be able to set up imitations of all three real-world scenes in “Limbo” at the same time, so that Finley could travel seamlessly from one scene to the next.

I was able to reserve Legends, the music venue on campus, for this final production weekend. Legends fit the criteria of being large with no natural lighting, and the stage lighting

already installed in the space would be an additional perk. Also, the stage, the floor, and the bar in Legends would nicely segment the three different sets to represent the real-world scenes.

Before this production weekend, the COVID-19 pandemic caused the university to convert to remote education. Using Legends was no longer an option, and I did not have access to the audio and video production equipment from the Beasley Cage. Additionally, my actors and crew were scattered around the state. Regardless, meeting for our final production weekend would have been irresponsible considering the pandemic.

After so much time and effort invested in the film, I wanted to be able to produce a finished product. I was lucky to have all the footage from the real-world scenes, and the unique position of Limbo, this other world, allowed for creativity in coming up with solutions. I had the idea to animate the Limbo scenes. This seemed like the most effective way to still create a full limbo world while not being able to complete production.

I briefly considered learning how to create claymation, but I was lucky to find someone willing to digitally animate for me. We had to significantly reduce the content and scope of the remaining scenes in order to make animating feasible, but this compromise was worth the ability to still complete the film.

I am certainly proud of “Back Burner.” It is a complete, finalized short film, and my editor and I were able to spend the time to polish and make edits until I was happy with the product and ready to submit it and publish it. I am excited about the production value my team and I achieved, and though the story shifted some during production and due to COVID-19 changes, I love the way it turned out.

“Back Burner” is a time capsule for me, representing the slice that is my final semester in Boone. I called on all of my resources: friends, peers, professors, family, and locations. Whenever I watch “Back Burner,” I will feel grateful for all of the people that respected me and the film enough to contribute their time, energy, and creativity to create a film we can all be proud of.



Back Burner Production Book

A film by
Sadie Maddock

Spring 2020, Appalachian State University

Back Burner

Back Burner

Production Book

04/22/2020

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Section 1 — Script

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- 1c. Lined Script
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Back Burner

Sadie Maddock

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY
Can we... just talk about something
else?

MARK
And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY
I feel like I don't get to see you
much anymore.

Mark laughs.

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK
Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY
Please don't move away.

MARK
What?

Finley reaches out to grab his hand.

FINLEY
I want you to stay.

MARK
(hostile)
But... you're coming with me.

FINLEY
I know, I know. I want us both to
stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

FINLEY
Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and ELLIE are seated across from each other as they were
on the picnic blanket initially. Finley is seated directly
behind ELLIE.

FINLEY (CONT.)
...y'know, to have a picnic together
like this.

ELLIE
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't
notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
You used to come every week...

ELLIE is not in the park, but her voice still echoes. The
echo causes Finley's voice to slur. She tries to talk more
loudly to cover it up, but it affects her nonetheless.

ELLIE
...come every week...

FINLEY
You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

ELLIE
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

ELLIE
And I didn't know...

FINLEY
I didn't know...

ELLIE
I didn't know...

FINLEY
Didn't...

ELLIE
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans into Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again.

A series of potted plants lines the wall. They are in progressively more intense states of decay. On one end, the plant thrives, on the other, it's completely dead. Finley plucks a few dead leaves from the plant in the middle. She uses an empty tin can to water the ones that still thrive.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

HUNTER

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout that. Want a sip?

He offers her his can. LIAM walks by holding a six-pack.

LIAM

(to Finley)

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

HUNTER
So what brings you?

Finley fiddles with the can in her hands.

FINLEY
It seemed like a fun thing to do.
That's a good enough reason, isn't
it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER
Hey man, you don't have to
convince me.

Finley steps close and offers her beer for a cheers, and
Hunter reciprocates.

Beat.

FINLEY
I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER
I'm shit at ping pong though.

FINLEY
(laughing)
Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist.
She kisses his neck.

HUNTER
Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a
twirl, then pulls him towards her. He dances up to her.

FINLEY
How 'bout we... find an empty room?

HUNTER
(flirting)
Yeah, let's do that.

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY
Ahh, me?

LISA
Yeah, man. Come on.

FINLEY
I gotta go. I gotta go pee.

JESSIE
What?

LISA
Come on.

TONY
We've nearly won.

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

FINLEY
I really gotta pee. You can sub in for me.

TONY
Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Liam shrugs.

LIAM
(to Finley)
It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Liam pats her on the back as she leaves the table.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

MELISSA

No, no thanks. Maybe in a bit.

FINLEY

Right.

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

Finley hops up onto the counter, swinging her legs as she sits, watching Liam.

There are two people, ROSE and JENN, in line at the counter. They stand together, talking, hats and scarves in hand. Finley hops down from the counter, closes her eyes, and touches the nearest one on the temple.

INT. COFFEE SHOP - DAY

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

ROSE

What a good movie, though. I mean, for real.

FINLEY

Mhm.

Liam finishes making the drink. He hands it to Finley, and smiles.

LIAM

Here you are.

When he sees her, he wrinkles his forehead, confused.

LIAM (CONT)
Have we met?

FINLEY
Not that I know of.

ROSE
Ready? I've gotta get my clothes
out of the washer.

Finley looks at Liam.

FINLEY
(to Rose)
Weren't we going to sit a bit? It
might be a two cupper sort of day
for me.

ROSE
Really? We've talked about this.

FINLEY
Head on without me, I don't mind.

ROSE
You drove.

FINLEY
Please.

The echo starts.

JENN (V/O)
(faint)
...please...

Rose crosses her arms.

FINLEY
I'd like to stay...

JENN (V/O)
...like to stay...

ROSE
Look, I've just got so much shit
to do, and I'm already stressed
out.

FINLEY
Just give me...

INT. LIMBO - DAY

Finley stands poised directly behind Jenn.

FINLEY (CONT.)
a few minutes.

JENN
...a few minutes...

FINLEY
I just need to...

JENN
...need to...

FINLEY
...calm down.

JENN
...calm down.

INT. COFFEE SHOP - DAY

Finley leans on the counter and addresses Liam.

FINLEY
Where do you know me from?

The echo gets more intense.

JENN (V/O)
Where do you know me from?

LIAM
Ah I don't know. I could be
mistaken.

Finley lurches back to Rose.

FINLEY
I need to...

INT. LIMBO - DAY

JENN
...need to...

FINLEY
...be here. I need...

JENN
...here. I need...

INT. COFFEE SHOP - DAY

FINLEY
I need to stay.

JENN
I need to stay.

Finley crouches and holds her head in her hands. She lets out a frustrated wail. She closes her eyes deliberately.

Black.

Finley opens her eyes. She is in the coffee shop. She stands up slowly. Liam looks directly at Finley.

LIAM
What'll you have?

Finley looks behind her and to her right and left. Rose and Jenn are beside her, arguing.

She looks back at Liam, who still seems to be looking right at her. Finley moves back and forth, watching Liam's eyes follow her.

She starts breathing more heavily. She closes her eyes deliberately. When she opens them, she's still in the cafe.

LIAM (CONT)
Excuse me. Can I get you something?

Liam still looks at her. Rosie and Jenn argue their way out the door.

LIAM (CONT)
Hello?

Finley squeezes her eyes shut. She opens them. Liam laughs nervously.

LIAM (CONT)
I swear I know you from somewhere.

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)
Are you alright?

Finley looks at her hands. There's a mirror on the wall. She approaches it and looks at herself. Slowly, her breathing calms.

LIAM (CONT)
Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. She walks back to Liam. A smile breaks out across her face.

FINLEY
I'll have-

Cut to black.

Back Burner

Sadie Maddock

Overall Objectives

Finley: To connect with someone
To establish herself as an individual

Liam: To be a good person

Mark: To have a successful Relationship

Hunter: To be cool and well-liked

Rose: To be right

EXT. PARK - DAY

Finley's Objective:
To understand
Ellie

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intently. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

Change in Objective for Finley

INT. LIMBO - DAY

Finley's Objective:
To entertain
herself

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Change for Finley

Finley's objective:
To become Ellie

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

Change for Finley

Actually, still:

To become Ellie,
which continues
through this scene
along w/ other objectives
Still, a shift from
being outside Ellie
to being Ellie.

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

Mark's objective:
To get the gossip

Finley's objective:
To make Mark love
her

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Change in Objective for Mark

Finley chews on her bottom lip and wiggles nervously.

Mark's objective:
To cheer up Ellie/
To make her ok

MARK (CONTINUED)

What's up?

FINLEY

Can we... just talk about something else?

MARK

And what might that be?

Beat. Finley looks at Mark, then past him.

Change in Objective for Finley

Finley's Objective:

To make Mark stay

FINLEY

I feel like I don't get to see you much anymore.

Mark laughs.

MARK

That's absurd.

FINLEY

Ahh, alright. Not literally... but I know I can be in my head sometimes, and I just want you to know that I appreciate the time we spend together.

MARK

Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY

Please don't move away.

Change in Objective for Mark

Mark's Objective:

To admonish Ellie

MARK

What?

Finley reaches out to grab his hand.

FINLEY

I want you to stay.

MARK

(hostile)

But... you're coming with me.

FINLEY

I know, I know. I want us both to stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his hands on her shoulders and moves her away so he can look at her face.

FINLEY
Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and ELLIE are seated across from each other as they were
on the picnic blanket initially. Finley is seated directly
behind ELLIE.

FINLEY (CONT.)
...y'know, to have a picnic together
like this.

ELLIE
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't
notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
You used to come every week...

ELLIE is not in the park, but her voice still echoes. The
echo causes Finley's voice to slur. She tries to talk more
loudly to cover it up, but it affects her nonetheless.

ELLIE
...come every week...

FINLEY
You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

ELLIE
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

ELLIE
And I didn't know...

FINLEY
I didn't know...

ELLIE
I didn't know...

FINLEY
Didn't...

ELLIE
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

*Finley's objective:
To get rid of pent up
energy and frustration*

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans into Mark.

*Mark's objective:
To make Ellie
calm down*

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again.

A series of potted plants lines the wall. They are in progressively more intense states of decay. On one end, the plant thrives, on the other, it's completely dead. Finley plucks a few dead leaves from the plant in the middle. She uses an empty tin can to water the ones that still thrive.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

*Change in Objective
for Finley*

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

*Finley's Objective:
To fulfill curiosity*

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

Change in Objective for
Finley

Finley's objective:
To become Melissa

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Change in Objective for
Finley

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

Finley's objective:
To make Hunter love her

Hunter's objective:
To charm Melissa
To impress her

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

HUNTER

Anyway, I can walk you out. I gotta say hi to the guys anyway.

Change in Objective for Finley

*Finley's objective:
To make Hunter
want her*

FINLEY

You know what, I think I'll stay a little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout that. Want a sip?

He offers her his can. LIAM walks by holding a six-pack.

LIAM

(to Finley)

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

Change in Objective
for Hunter

HUNTER

So what brings you?

Hunter's Objective:
To make Melissa
want him

Finley fiddles with the can in her hands.

FINLEY

It seemed like a fun thing to do.
That's a good enough reason, isn't
it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER

Hey man, you don't have to
convince me.

Finley steps close and offers her beer for a cheers, and
Hunter reciprocates.

Beat.

FINLEY

I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER

I'm shit at ping pong though.

FINLEY

(laughing)

Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist.
She kisses his neck.

HUNTER

Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a
twirl, then pulls him towards her. He dances up to her.

FINLEY

How 'bout we... find an empty room?

HUNTER

(flirting)

Yeah, let's do that.

Change in Objective for

Finley

Finley's Objective:
To get away

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

Change in Objective

for Finley

Finley's objective:

To save Melissa

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

Liam's Objective:

To check in on
guy passed out on
couch

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

Change in Finley's
Objective

EXT. HOUSE - NIGHT

Still, to save Melissa,
but also, to get the
rest to let her
leave

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

Jessie and Lisa:
To fluster her

JESSIE

It's your shot.

Everyone looks at Finley.

FINLEY

Ahh, me?

LISA

Yeah, man. Come on.

FINLEY

I gotta go. I gotta go pee.

JESSIE

What?

LISA

Come on.

Tony:
To pump her up

TONY

We've nearly won.

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

Finley's objective:
To be admired

FINLEY

I really gotta pee. You can sub in for me.

(the other objectives are still
here, too, but this is why
she doesn't straight up
leave)

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Liam shrugs.

Liam's objective:
to sink in the sidelines

LIAM

(to Finley)

It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Change for Finley

Liam pats her on the back as she leaves the table.

*Back to being
focused on rescuing
Melissa*

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

Hunter's Objective:

To accuse Melissa

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

Melissa's Objective:

To defend herself

To get Finley to go away

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

MELISSA

No, no thanks. Maybe in a bit.

Change in Finley's Objective

FINLEY

Finley's Objective:

Right.

*To regain pride
To collect herself*

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

Change in Finley's Objective

INT. LIMBO - DAY

Finley's Objective:

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

*To recalibrate
To get out of her own head*

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

Change in Objective for Finley

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

*Finley's Objective:
To find distraction
To follow her curiosity*

Finley hops up onto the counter, swinging her legs as she sits, watching Liam.

*Finley's Objective:
To get Liam to notice her
To get his attention*

There are two people, ROSE and JENN, in line at the counter. They stand together, talking, hats and scarves in hand. Finley hops down from the counter, closes her eyes, and touches the nearest one on the temple.

INT. COFFEE SHOP - DAY

Rose's Objective:

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

To get Jenn to engage with her

ROSE

What a good movie, though. I mean, for real.

FINLEY

Mhm.

*Liam's Objective:
to be polite*

Liam finishes making the drink. He hands it to Finley, and smiles.

LIAM

Here you are.

Change in Objective
for Liam

When he sees her, he wrinkles his forehead, confused.

Liam's objective:
To engage Finley

LIAM (CONT)

Have we met?

FINLEY

Not that I know of.

ROSE

Ready? I've gotta get my clothes
out of the washer.

Finley looks at Liam.

Additional Finley objective:
to make Rose leave her
alone

FINLEY

(to Rose)

Weren't we going to sit a bit? It
might be a two cupper sort of day
for me.

Rose's objective:
To make Finley give in

ROSE

Really? We've talked about this.

FINLEY

Head on without me, I don't mind.

ROSE

You drove.

FINLEY

Please.

The echo starts.

Change in Objective
for Finley

JENN (V/O)

(faint)

...please...

Finley's objective:
To push Jenn out

Rose crosses her arms.

FINLEY

I'd like to stay...

JENN (V/O)

...like to stay...

ROSE

Look, I've just got so much shit
to do, and I'm already stressed
out.

FINLEY

Just give me...

INT. LIMBO - DAY

Finley stands poised directly behind Jenn.

FINLEY (CONT.)
a few minutes.

JENN
...a few minutes...

FINLEY
I just need to...

JENN
...need to...

FINLEY
...calm down.

JENN
...calm down.

*Change in objective
for Finley*

INT. COFFEE SHOP - DAY

*Finley's objective:
To get Liam to help*

Finley leans on the counter and addresses Liam.

FINLEY
Where do you know me from?

The echo gets more intense.

JENN (V/O)
Where do you know me from?

*Liam's objectives:
to avoid conflict/confrontation*

LIAM
Ah I don't know. I could be mistaken.

Finley lurches back to Rose.

FINLEY
I need to...

*Finley's objective:
To push Jenn out*

INT. LIMBO - DAY

JENN
...need to...

FINLEY
...be here. I need...

JENN
...here. I need...

INT. COFFEE SHOP - DAY

FINLEY
I need to stay.

JENN
I need to stay.

Finley crouches and holds her head in her hands. She lets out a frustrated wail. She closes her eyes deliberately.

Black.

Change in objective for Finley
Finley opens her eyes. She is in the coffee shop. She stands up slowly. Liam looks directly at Finley.

*Finley's Objective:
To figure out what's going on.*
LIAM
What'll you have?

*Liam's Objective:
To help Finley*
Finley looks behind her and to her right and left. Rose and Jenn are beside her, arguing.

She looks back at Liam, who still seems to be looking right at her. Finley moves back and forth, watching Liam's eyes follow her.

Change in Finley's objective and Liam's
She starts breathing more heavily. She closes her eyes deliberately. When she opens them, she's still in the cafe.

*Finley's Objective:
To get away*
LIAM (CONT)
Excuse me. Can I get you something?

*Liam's Objective:
To get validation from Finley*
Liam still looks at her. Rosie and Jenn argue their way out the door.

LIAM (CONT)
Hello?

Finley squeezes her eyes shut. She opens them. Liam laughs nervously.

LIAM (CONT)
I swear I know you from somewhere.

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)

Are you alright?

Change in Finley's
Objective

Finley looks at her hands. There's a mirror on the wall. She approaches it and looks at herself. Slowly, her breathing calms.

Finley's objective:
To come to terms
with herself

LIAM (CONT)

Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Change for Finley

Finley's objective:
To connect with
Liam.

Finley takes several deep breaths. She walks back to Liam. A smile breaks out across her face.

FINLEY

I'll have-

Cut to black.

Back Burner

Sadie Maddock

EXT. PARK - DAY *Scene 1*

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY *Scene 2*

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

EXT. PARK - DAY *Scene 3*

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY

Can we... just talk about something else?

MARK

And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY

I feel like I don't get to see you much anymore.

Mark laughs.

MARK

That's absurd.

FINLEY

Ahh, alright. Not literally... but I know I can be in my head sometimes, and I just want you to know that I appreciate the time we spend together.

MARK

Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY

Please don't move away.

MARK

What?

Finley reaches out to grab his hand.

FINLEY

I want you to stay.

MARK

(hostile)

But... you're coming with me.

FINLEY

I know, I know. I want us both to stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his hands on her shoulders and moves her away so he can look at her face.

FINLEY

Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

CUT TO: INT. LIMBO, DAY *Scene 4*

MARK and the WOMAN are seated across from each other as they
were on the picnic blanket initially. Finley is seated
directly behind the woman.

FINLEY (CONT.)

...y'know, to have a picnic together
like this.

WOMAN

(echoing Finley's words
less than a second after
she speaks them)

...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't
notice the echo.

CUT TO: EXT. PARK, DAY *Scene 3 (cont)*

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY

When you disappeared for a while...

The woman is not in the park, but her voice still echoes. The
echo causes Finley's voice to slur. She tries to talk more
loudly to cover it up, but it affects her nonetheless.

WOMAN

...disappeared for a while...

FINLEY

You stopped coming to the park...

CUT TO: INT. LIMBO - DAY (*Scene 4*) (Cont)

WOMAN

...coming to the park...

FINLEY

And I didn't know...

CUT TO: EXT. PARK - DAY *Scene 3 (cont)*

FINLEY
And I didn't know...

WOMAN
And I didn't know...

FINLEY
I didn't know...

WOMAN
I didn't know...

FINLEY
Didn't...

WOMAN
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY *Scene 5*

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans in to Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again. She sits in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT *Scene 6*

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has much to do with the music as anything. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

MARK

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a little longer.

Hunter gestures at her with his hand that's holding the beer.

HUNTER

Want one?

FINLEY

Sure.

Hunter saunters to the fridge and grabs another beer, returns to Finley, and hands it to her. She cracks it open and slurps, raising her nose a bit at the taste.

MARK

So what brings you?

Finley fiddles with the can in her hands.

FINLEY

It seemed like a fun thing to do. That's a good enough reason, isn't it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER

Hey man, you don't have to convince me.

Finley steps close and offers her beer can for a cheers, and Hunter reciprocates.

Beat.

FINLEY

I'm always bummed that beer pong is the game of choice. I don't know why people can't just play regular old ping pong.

HUNTER

I'm shit at ping pong though.

FINLEY

(laughing)

Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist. She kisses his neck.

HUNTER

Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a twirl, then pulls him towards her. He dances up to her.

FINLEY

How 'bout we... find an empty room?

HUNTER

(flirting)

Yeah, let's do that.

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY. *Scene 7*

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT (*Scene 6*) (*continued*)

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY *Scene 7 (continued)*

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT *Scene 8*

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY *Scene 7 (continued)*

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT *Scene 9*

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are four other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY, and one on the sidelines.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY
Ahh, me?

LISA
Yeah, man. Come on.

FINLEY

I gotta go. I gotta go pee.

JESSIE

What?

LISA

Come on.

TONY

We've nearly won.

Finley looks towards the house, trying to see inside.

FINLEY

I really gotta pee. You can sub in for me.

Finley gestures to the person on the sideline.

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

Play for me if it makes it back to my turn.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

MELISSA

No, no thanks. Maybe in a bit.

FINLEY

Right.

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY *Scene 10*

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

He looks directly at Finley.

LIAM

What'll you have?

Finley looks behind her and to her right and left. She looks back at the barista, who still seems to be looking right at her. Finley moves back and forth, watching the barista's eyes follow her. She approaches Liam closely and winks, much like she did with Hunter.

Liam gets flustered.

LIAM (CONT)
Excuse me. Can I get you something?

INT. COFFEE SHOP DAY *Scene 11*

Finley is standing in a coffee shop. Liam is still looking at her.

LIAM (CONT)
Hello?

Finley closes her eyes deliberately. She opens them. She is still in the coffee shop. The barista laughs nervously.

LIAM (CONT)
Are you alright?

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)
Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. Finley smiles.

FINLEY
I'll have-

Cut to black.

Back Burner

Sadie Maddock

1A
Rising expanding
Shot

1B
ECU

1C
CU

1D
MS

1E
WS

1F
EWS

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

3A EXT. PARK - DAY 3B 3C 3D 3E 3F 3G 3H
 Masker CU Finley CU Mark DS Finley DS Mark MWS Angled to Finley MWS Angled to Mark ECU Closing eyes, chewing lip
 Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK
 Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY
 Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK
 You can't just leave me hanging like that.

FINLEY
 I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)
 What's up?

3A
Masker3B
CU
Finley3C
CU
Mark3D
DS
Finley3E
DS
Mark3F
MUS
to
Finley3G
MUS
to
Mark

FINLEY

Can we... just talk about something
else?

MARK

And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY

I feel like I don't get to see you
much anymore.

Mark laughs.

MARK

That's absurd.

FINLEY

Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK

Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY

Please don't move away.

MARK

What?

Finley reaches out to grab his hand.

FINLEY

I want you to stay.

MARK

(hostile)

But... you're coming with me.

FINLEY

I know, I know. I want us both to
stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

FINLEY
Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

MARK and ELLIE are seated across from each other as they were on the picnic blanket initially. Finley is seated directly behind ELLIE.

FINLEY (CONT.)
...y'know, to have a picnic together
like this.

ELLIE
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't notice the echo.

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
You used to come every week...

ELLIE is not in the park, but her voice still echoes. The echo causes Finley's voice to slur. She tries to talk more loudly to cover it up, but it affects her nonetheless.

ELLIE
...come every week...

FINLEY
You stopped coming to the park...

ELLIE
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

ELLIE
And I didn't know...

FINLEY
I didn't know...

ELLIE
I didn't know...

FINLEY
Didn't...

ELLIE
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans into Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again.

A series of potted plants lines the wall. They are in progressively more intense states of decay. On one end, the plant thrives, on the other, it's completely dead. Finley plucks a few dead leaves from the plant in the middle. She uses an empty tin can to water the ones that still thrive.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

6A Mucker
6B CU Finley
6C CU Hunter
6D DS Hunter to Finley
6E AS Hunter to Finley
6F AS Hunter to Hunter
6H Profile Finley

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

Rake
Focus
Room
earplugs
to hall

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

HUNTER

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout that. Want a sip?

65

Slider Profile
Following
Liam

He offers her his can. LIAM walks by holding a six-pack.

LIAM

(to Finley)

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

HUNTER

So what brings you?

Finley fiddles with the can in her hands.

FINLEY

It seemed like a fun thing to do.
That's a good enough reason, isn't it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER

Hey man, you don't have to convince me.

Finley steps close and offers her beer for a cheers, and Hunter reciprocates.

Beat.

FINLEY

I'm always bummed that beer pong is the game of choice. I don't know why people can't just play regular old ping pong.

HUNTER

I'm shit at ping pong though.

FINLEY

(laughing)

Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist. She kisses his neck.

HUNTER

Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a twirl, then pulls him towards her. He dances up to her.

FINLEY

How 'bout we... find an empty room?

HUNTER

(flirting)

Yeah, let's do that.

6K
Rock Falls from him walking away
Back to Hunter

6L
cut away on checks
No sound

6M
Slides
Finley steps
Kisses his neck
if follows or
her
Profile
Jib from hand on
waist to neck
kissing

6P
Slides
Feet dancing

6N
Ginbal
Follow

6A
Masker

6A
straight on
leading away

Gimbal
Follow 10.

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

6.5

CUT TO: INT. HALLWAY - NIGHT

6.5A
Gimbal shot

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

Scene 9

EXT. HOUSE - NIGHT

9A Mask

9B across MS inside

9C Reverse MS

9D

Slide to establish scene

9E

OTS to Jessie and Lisa

9L MS angled to Finley

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

JESSIE

It's your shot.

Everyone looks at Finley.

FINLEY

Ahh, me?

LISA

Yeah, man. Come on.

FINLEY

I gotta go. I gotta go pee.

JESSIE

What?

LISA

Come on.

TONY

We've nearly won.

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

FINLEY

I really gotta pee. You can sub in for me.

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

9S Silhouette backs of Tony and Finley

Liam shrugs.

9F ACU Liam

LIAM

(to Finley)

It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Liam pats her on the back as she leaves the table.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

9.5C WS Hunter + Melissa
 9.5B WS Finley
 9.5F OTS on Melissa + Hunter
 9.5G MS HM
 9.5H MS F
 9.5J CW F

MELISSA
 No, no thanks. Maybe in a bit.

FINLEY
 Right.

9.5K EWF

9.5L slider moving in towards Finley

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

Finley hops up onto the counter, swinging her legs as she sits, watching Liam.

There are two people, ROSE and JENN, in line at the counter. They stand together, talking, hats and scarves in hand. Finley hops down from the counter, closes her eyes, and touches the nearest one on the temple.

Scene 11

INT. COFFEE SHOP - DAY

11A Master
 11B AS R+F
 11C R+F
 11D R+F
 11E R+F

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

ROSE
 What a good movie, though. I mean, for real.

Rock F+WS

FINLEY

Mhm. 11E
 COT+WS

Liam finishes making the drink. He hands it to Finley, and smiles.

Rock F+WS to his smile

LIAM

Here you are.

11A
Masker
11B
MS
RIF
11C
MS
L

11F
Belms
RIF

When he sees her, he wrinkles his forehead, confused.

LIAM (CONT)

Have we met?

FINLEY

Not that I know of.

ROSE

Ready? I've gotta get my clothes out of the washer.

Finley looks at Liam.

FINLEY

(to Rose)

Weren't we going to sit a bit? It might be a two cupper sort of day for me.

ROSE

Really? We've talked about this.

FINLEY

Head on without me, I don't mind.

ROSE

You drove.

FINLEY

Please.

The echo starts.

JENN (V/O)

(faint)

...please...

Rose crosses her arms.

FINLEY

I'd like to stay...

JENN (V/O)

...like to stay...

ROSE

Look, I've just got so much shit to do, and I'm already stressed out.

FINLEY

Just give me...

11A
Master11B
MS
R+F11C
MS
L11F
Benny
R+F

INT. LIMBO - DAY

Finley stands poised directly behind Jenn.

FINLEY (CONT.)
a few minutes.

JENN
...a few minutes...

FINLEY
I just need to...

JENN
...need to...

FINLEY
...calm down.

JENN
...calm down.

INT. COFFEE SHOP - DAY

Finley leans on the counter and addresses Liam.

FINLEY
Where do you know me from?

The echo gets more intense.

JENN (V/O)
Where do you know me from?

LIAM
Ah I don't know. I could be
mistaken.

Finley lurches back to Rose.

FINLEY
I need to...

INT. LIMBO - DAY

JENN
...need to...

FINLEY
...be here. I need...

11A
Master

11B
MS
RIF

11C
MS
L

11F
Behind
RIF

JENN

...here. I need...

INT. COFFEE SHOP - DAY

FINLEY

I need to stay.

JENN

I need to stay.

Finley crouches and holds her head in her hands. She lets out a frustrated wail. She closes her eyes deliberately.

Black.

11.5A
Master

11.5B
MS

11.5C
L

11.5C
CU Liam

11.5E
MS F

11.5F
MS L

Finley opens her eyes. She is in the coffee shop. She stands up slowly. Liam looks directly at Finley.

LIAM

What'll you have?

Finley looks behind her and to her right and left. Rose and Jenn are beside her, arguing.

She looks back at Liam, who still seems to be looking right at her. Finley moves back and forth, watching Liam's eyes follow her.

She starts breathing more heavily. She closes her eyes deliberately. When she opens them, she's still in the cafe.

LIAM (CONT)

Excuse me. Can I get you something?

Liam still looks at her. Rosie and Jenn argue their way out the door.

LIAM (CONT)

Hello?

Finley squeezes her eyes shut. She opens them. Liam laughs nervously.

LIAM (CONT)

I swear I know you from somewhere.

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

11.5H
ECU

11.5A 11.5B 11.5C 11.5E 11.5F
 Masker

11.5G

CU in mirror
 w/ Liam in
 background

LIAM (CONT)

Are you alright?

Finley looks at her hands. There's a mirror on the wall. She approaches it and looks at herself. Slowly, her breathing calms.

LIAM (CONT)

Ummm... Just let me know when you're ready. I guess.

11.5S
 DS on people looking

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. She walks back to Liam. A smile breaks out across her face.

11.5K
 FINLEY Profile slider

I'll have-

Cut to black.

Story Notes

Treatment

The mood of this piece has a certain whimsicality to it, but also an off-putting or unsettling nature at times. Finley is certainly the protagonist, though her way of interacting with the world is of a selfish nature.

The piece should have suspense. This can be accomplished by having moments where the characters and audience sit with what's happening, and other moments where the action carries us through quickly. The contrast between these moments and the contrast between Limbo and the real world, will be important elements to keep us on our toes and uncertain about precisely how we feel about the situation.

In particular, the party scene becomes about Finley's attempts to rescue Melissa, and then when Melissa halts these attempts, Finley is at a loss. The mood switches from anxious and urgent to awkward and underwhelming.

The ending to the piece is hopeful – it's a promise, but not yet a fulfilment. It's somewhat jarring. Finley has escaped the backburner, but is in unfamiliar territory. She is staking her hopefulness on Liam.

Character Backgrounds

Finley

Finley is a young woman, trapped in “Limbo,” the backstage, the back burner. She doesn’t know precisely why she’s there, but she’s been there for years, since she lost touch with herself and what she means to other people. One day, she woke up there, and has been there ever since.

She seeks connection, and she does this by “taking the place” or “embodying” different people to steal their moments and interactions with others. She’s become resigned to this, feeding off the glimpses into others’ lives. She entertains herself by being playful in a mischievous manner.

Finley’s approach is both optimistic and cynical – she’s removed, and so she knows that what she does won’t affect her directly, but she also cares deeply about other people.

When she begins to push the envelope between embodying other people and inserting herself into their lives, she must deal with the consequences.

Liam

Liam is a relaxed, charming, and go-with-the-flow sort of guy. He works as a barista at a coffee shop. He’s been in this position for a few years, and plans on staying with it for the foreseeable future. He enjoys it because he likes the atmosphere and the people and even just the idea of being a barista.

Though he spends a lot of time by himself, he has many acquaintances and is well-liked by everyone he knows. He doesn’t really have close friends, because he doesn’t feel like expending the effort to become close with people. So, when he does hang out with people, it’s usually in a group, and it’s usually something that someone else planned.

He enjoys to read and write. He’s an observer, and tends to be aware of everything that’s happening and everyone around him.

Mark/Ellie

Mark has been in a relationship with Ellie for several years. Though they haven’t talked about marriage, they are serious and plan on being with each other. They’ve enjoyed the mountains, but are ready to move to a city to begin careers for real. They’ve been planning the move for several months.

Hunter

Hunter thinks he’s hot stuff. He’s charming, and definitely a bit of a player. He’s big in the house show scene and heads up his own band. He’s very comfortable with

where he is in life – though he’s not meeting big life moments, he has a lot of friends, has a job, likes where he’s staying, and has found a good balance between his music, his job, and his social life. Women like him, too.

Melissa

Melissa moved to town recently, and has been putting in efforts to become more connected and involved with what’s happening. She moved here on a job promotion, and left behind a solid network of friends. So far, she’s been moderately successful, but still doesn’t quite feel like she’s put down roots. She enjoys the party-atmosphere as much as the next person – enough that she doesn’t feel out of place. Parties aren’t her main form of social interaction, though.

Rose/Jenn

Rose and Jenn are roommates, and they were friends before they started living together. They’re in college, finishing up their last year. They have a bickering dynamic, but not in a malicious way. If anything, it indicates that they’re comfortable enough around each other to express what they feel and want. They frequent this particular coffee shop.

Back Burner

Sadie Maddock

Starts with extreme close up on
Finley eating sandwich. Moves out
in increments, until it's a wide shot
of Finley in the park.

2.

As an alternative option,
still starts as an ECU, but
now it's a gimbal shot
that moves slowly
away from her, then
swivels to the rest
of the park.

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes,
stands, staring blankly ahead and eating a sandwich with
large bites. She's unassuming and doesn't put on airs.

(or slider
that makes
away)

DS on couple
from Finley's
perspective.

Finley watches a couple having a picnic in the park. MARK and
ELLIE are both in their twenties. They flirt with each other.
Ellie feeds Mark grapes. He leans over to kiss her on the
cheek, then pulls her hat down over her eyes.

DS from Finley's
perspective

Nearby, a man lounges on a blanket, napping. A book he was
reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're
too far away to hear clearly. The wind blows a plastic bag
off the blanket. Ellie snatches it, returns to her spot, and
sits on it.

Close up
of Finley watching
couple.

Extreme close up
on Finley

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no
furniture adorns the room. Directly next to her, a woman
stands, eating a sandwich. The woman looks at the sandwich,
frowns, then drops it on the ground. She walks away. Finley
picks it up. WS of sandwich bit

Moves out in
the same way
as the park
to reveal the
woman eating
a sandwich

Mark and Ellie still laugh and chat on their picnic, unaware
that their environment has changed. The other individuals and
groups of people from the park are scattered about the room,
unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading
droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her
demeanor is relaxed. She stuffs the rest of the sandwich in
her mouth and begins to explore the room. She hums. She skips
around. She stretches.

She approaches the napping man and leans over to glance at
the book he was reading, "No Exit." His fingers are wedged in
the book to hold his place. Finley gently removes the book

DS
Cut away
of removing
the book and
switching the
pages
748

MCU eating
sandwich

Gimbal Follow
as Finley
explores

Dirty WS that
parallels the
park.

from his hand, flips forward many pages, and replaces his fingers in the new spot.

Back to gimbal tracking

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Closer and closer to Finley on the temple

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

This next scene should feel more intimate than the ones before.

Starts w/ Dirty Shot on Mark. then MWS of them both

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

CU on smiles
Ds on taking the mug and handing it back.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

MCU Finley

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

MWS of them both

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

CU Finley

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

MCU Both

FINLEY
Can we... just talk about something
else?

MARK
And what might that be?

Beat. Finley looks at Mark, then past him.

DS Mark

FINLEY
I feel like I don't get to see you
much anymore.

Mark laughs.

CU Finley

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MCU Both

MARK
Should I be scared?

Finley pushes him in mock irritation. Beat.

CU Finley

FINLEY
Please don't move away.

MARK
What?

MCU
Both

Finley reaches out to grab his hand.

FINLEY
I want you to stay.

CU Mark

MARK
(hostile)
But... you're coming with me.

FINLEY
I know, I know. I want us both to
stay. Please let's stay, alright?

MCU
Both
DS Mark

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

CU Finley

FINLEY

Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

Transition w/
CU of Finley

Move out to
show whole
scene

CUT TO: INT. LIMBO, DAY

MARK and ELLIE are seated across from each other as they were
on the picnic blanket initially. Finley is seated directly
behind ELLIE.

MCU on
Ellie + Finley

FINLEY (CONT.)

...y'know, to have a picnic together
like this.

ELLIE

(echoing Finley's words
less than a second after
she speaks them)

...to have a picnic together like
this

MCU on
all 3

The echo trips Finley up, and she can't focus. Mark doesn't
notice the echo.

Transition w/
MCU on all
3

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY

You used to come every week...

DS Mark
wrinkling
forehead

ELLIE is not in the park, but her voice still echoes. The
echo causes Finley's voice to slur. She tries to talk more
loudly to cover it up, but it affects her nonetheless.

ELLIE

...come every week...

CU Finley

FINLEY

You stopped coming to the park...

Transition
w/ CU

CUT TO: INT. LIMBO - DAY

ELLIE

...coming to the park...

FINLEY

And I didn't know...

CUT TO: EXT. PARK - DAY

MCU angled
towards Mark-
he's becoming
confused

FINLEY
And I didn't know...

ELLIE
And I didn't know...

MCU angled
towards Finley
as she breaks
down

FINLEY
I didn't know...

ELLIE
I didn't know...

FINLEY
Didn't...

CU Finley

ELLIE
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

Transition w/

CU Finley

INT. LIMBO, DAY

WS Finley
and couple

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans into Mark.

WS
or
Gimbal
Follow

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again.

CU plants,
Finley enters
shot. Could
be slider starting
on one end
and moving
towards the
other as
Finley tests
them

A series of potted plants lines the wall. They are in progressively more intense states of decay. On one end, the plant thrives, on the other, it's completely dead. Finley plucks a few dead leaves from the plant in the middle. She uses an empty tin can to water the ones that still thrive.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry. MCU

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

CU on
ping pong
ball - Rack
focus from
ball to Finley's
face, or vice versa

Tracking shot,
start closer
and get
wider

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

WS whole
scene

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Tracking shot
of Finley
CU Finley

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Tracking
shot

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

tracking
shot makes
from Finley
to Hunter, then
to Melissa with
Finley next to
her
CU on finger
to temple

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

E CU Finley's eyes
DS Hunter
MWS
surroundings

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

DS Hunter

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

CU
Finley,
raises earplug to
look at it in-shot

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

Same w/ the
next one.

She removes the other earplug. The music gets the tiniest bit louder.
Back Focus?

DS Hunter

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

CU Finley

DS Hunter

Finley laughs.

CU Finley

FINLEY

Hey, fair enough. Whatever works.

DS Hunter

HUNTER

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

MWS Both

You know what, I think I'll stay a little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout that. Want a sip?

Liam walks
through
frame

He offers her his can. LIAM walks by holding a six-pack.

LIAM

(to Finley)

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

Dirty Shot
Liam disappearing
through doorway

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

MCU
Finley

HUNTER
So what brings you?

Finley fiddles with the can in her hands.

MWS
Both

FINLEY
It seemed like a fun thing to do.
That's a good enough reason, isn't
it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER
Hey man, you don't have to
convince me.

Finley steps close and offers her beer for a cheers, and
Hunter reciprocates.

Beat.

CU Finley

DS Hunter

FINLEY
I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER
I'm shit at ping pong though.

FINLEY
(laughing)
Well I'm actually pretty good.

MCU
Both

Beat. Finley steps closer and puts a hand on Hunter's waist.
She kisses his neck.

HUNTER
Well, hello there.

MWS
Both

Finley, holding onto Hunter's hand, spins herself out in a
twirl, then pulls him towards her. He dances up to her.

FINLEY
How 'bout we... find an empty room?

HUNTER
(flirting)
Yeah, let's do that.

DS Hunter
leading her.

MCU Finley
tracking shot

ECU Finley

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

ECU Finley
Progressively
gets wider,
either through
cuts or gimbal
CU Finley

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple. CU Finley

CUT TO: INT. HALLWAY - NIGHT

Tracking
DS on Hunter

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

CU Finley
MWS,
Exploring space
a bit
CU Finley

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

DS of guy on
couch that moves
to tracking
shot of Finley,
then CU on temple

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

Black, maybe
some sort of
cool eye-blinking
effect

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

MWS

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

Tracking shot,
moving to
CU on Finley

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT

DS on table
from Finley's
perspective

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

WS of table
angled

JESSIE

It's your shot.

Everyone looks at Finley.

CU Finley

FINLEY

Ahh, me?

Shot, reverse shot
type of deal,
from Finley to
those talking

LISA

Yeah, man. Come on.

FINLEY

I gotta go. I gotta go pee.

JESSIE

What?

LISA

Come on.

TONY

We've nearly won.

MCU
Finley

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

FINLEY

I really gotta pee. You can sub in for me.

MCU Tony,
Finley

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Liam shrugs.

MCU Liam

LIAM

(to Finley)

It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Liam pats her on the back as she leaves the table.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

MCU Melissa

MELISSA

No, no thanks. Maybe in a bit.

FINLEY

CU Finley, lingers

Right.

ECU

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY

ECU Finley

WS whole scene

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

Overhead Sib
or closeup
on ground-level

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

Tracking
w/
Gimbal

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

MCU both

Finley hops up onto the counter, swinging her legs as she sits, watching Liam.

MWS all
far people
from behind
Jenn and Rose

There are two people, ROSE and JENN, in line at the counter. They stand together, talking, hats and scarves in hand. Finley hops down from the counter, closes her eyes, and touches the nearest one on the temple.

CU Finger to temple

INT. COFFEE SHOP - DAY

DS Rose

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

ROSE

What a good movie, though. I mean,
for real.

CU Finley

FINLEY

Mhm.

Liam finishes making the drink. He hands it to Finley, and smiles.

DS Liam

LIAM

Here you are.

Still DS
Liam

When he sees her, he wrinkles his forehead, confused.

LIAM (CONT)

Have we met?

FINLEY

Not that I know of.

MCU Finley
and Rose

ROSE

Ready? I've gotta get my clothes
out of the washer.

Finley looks at Liam.

MCU Liam, who's
back to wiping the
counter

FINLEY

(to Rose)

Weren't we going to sit a bit? It
might be a two cupper sort of day
for me.

DS Rose

ROSE

Really? We've talked about this.

FINLEY

MCU Finley

Head on without me, I don't mind.

ROSE

You drove.

FINLEY

Please.

The echo starts.

JENN (V/O)

(faint)

...please...

DS Rose

Rose crosses her arms.

FINLEY

CU Finley

I'd like to stay...

JENN (V/O)

...like to stay...

ROSE

Look, I've just got so much shit
to do, and I'm already stressed
out.

FINLEY

Just give me...

INT. LIMBO - DAY

CU Finley
and Jenn

Finley stands poised directly behind Jenn.

FINLEY (CONT.)
a few minutes.

JENN
...a few minutes...

FINLEY
I just need to...

JENN
...need to...

FINLEY
...calm down.

JENN
...calm down.

INT. COFFEE SHOP - DAY

CU Finley

Finley leans on the counter and addresses Liam.

FINLEY
Where do you know me from?

The echo gets more intense.

DS Liam

JENN (V/O)
Where do you know me from?

LIAM
Ah I don't know. I could be
mistaken.

DS Rose

Finley lurches back to Rose.

FINLEY
I need to...

INT. LIMBO - DAY

DS Rose

JENN
...need to...

MCU Finley

FINLEY
...be here. I need...

JENN
...here. I need...

INT. COFFEE SHOP - DAY

FINLEY
I need to stay.
CU Finley

JENN
I need to stay.

MCU Finley
ECU
Finley
Finley crouches and holds her head in her hands. She lets out a frustrated wail. She closes her eyes deliberately.
Black.

ECU Finley
WS whole
Scene
Finley opens her eyes. She is in the coffee shop. She stands up slowly. Liam looks directly at Finley.

MWS Liam
LIAM
What'll you have?

MCU Finley
DS Rose + Jenn
Finley looks behind her and to her right and left. Rose and Jenn are beside her, arguing.

DS Liam
She looks back at Liam, who still seems to be looking right at her. Finley moves back and forth, watching Liam's eyes follow her.

CU Finley
She starts breathing more heavily. She closes her eyes deliberately. When she opens them, she's still in the cafe.

WS
LIAM (CONT)
Excuse me. Can I get you something?

Liam still looks at her. Rosie and Jenn argue their way out the door.

LIAM (CONT)
Hello?

CU Finley
Finley squeezes her eyes shut. She opens them. Liam laughs nervously.

CU Liam
LIAM (CONT)
I swear I know you from somewhere.

ECU
MS Finley
Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

CU Liam

LIAM (CONT)

Are you alright?

MCU Finley
DS on hands
tracking to
mirror

Finley looks at her hands. There's a mirror on the wall. She approaches it and looks at herself. Slowly, her breathing calms.

This line while
she's at mirror.
Would be cool if he
was in background

LIAM (CONT)

Ummm... Just let me know when you're ready. I guess.

WS cafe

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

CU Finley

CU Liam

Finley takes several deep breaths. She walks back to Liam. A smile breaks out across her face.

CU Finley

FINLEY

I'll have-

Cut to black.

Visual Conventions.

- Extreme Close Up on Eyes for transitions when blinking
- When Finley first embodies someone in the real world, the 1st shot is a dirty shot from her perspective before moving out to show the full scene.

Back Burner

Sadie Maddock

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Muffled
Sound of
Their Voices

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

Added bark
in Post

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

Strange,
underwater
sound to their
voices

Added bark in
Post

I would be
cool if the
space was a bit
of a sound
vacuum. Very
space, so the
sound of whistling
stays out.
when she gets
close to someone,

the park sounds emerge - birds, ambiance

from his hand, flips forward many pages, and replaces his fingers in the new spot.

Voices get
louder as she
approaches, still
muffled and
underwater.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY
Can we... just talk about something
else?

MARK
And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY
I feel like I don't get to see you
much anymore.

Mark laughs.

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK
Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY
Please don't move away.

MARK
What?

Finley reaches out to grab his hand.

FINLEY
I want you to stay.

MARK
(hostile)
But... you're coming with me.

FINLEY
I know, I know. I want us both to
stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

FINLEY
Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and ELLIE are seated across from each other as they were
on the picnic blanket initially. Finley is seated directly
behind ELLIE.

All of this
echo will be
done in post,
starting faint,
growing more
intense and louder

FINLEY (CONT.)
...y'know, to have a picnic together
like this.

ELLIE
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't
notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
You used to come every week...

ELLIE is not in the park, but her voice still echoes. The
echo causes Finley's voice to slur. She tries to talk more
loudly to cover it up, but it affects her nonetheless.

Maybe a
whom whom
feedback type
thing from
the echo

ELLIE
...come every week...

FINLEY
You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

ELLIE
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY

And I didn't know...

ELLIE

And I didn't know...

FINLEY

I didn't know...

ELLIE

I didn't know...

FINLEY

Didn't...

ELLIE

Didn't...

*A different sound
for going back
to Limbo than
leaving it.
Maybe reversed
sound?*

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

*Some way to
indicate that
Finley is
discombobulated.
Maybe sound slowly
comes back,
ringing ceases,
etc.*

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans into Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again.

A series of potted plants lines the wall. They are in progressively more intense states of decay. On one end, the plant thrives, on the other, it's completely dead. Finley plucks a few dead leaves from the plant in the middle. She uses an empty tin can to water the ones that still thrive.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

*Maybe the
sound of the
ping pong ball
is the only
thing in that moment, and as she gets closer, you can hear her breathe*

Party sounds
come in to
play as she
enters the
area

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Muted sounds
of them
talking, cheering

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

Their voices
get louder,
still muted

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

Transition
sound

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Party music,
directional

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

Slightly muffled,
as if from an earplug

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Everything becomes
louder on one
side

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

Everything gets
a bit louder on
other side

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

HUNTER

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout that. Want a sip?

He offers her his can. LIAM walks by holding a six-pack.

LIAM

(to Finley)

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

HUNTER

So what brings you?

Finley fiddles with the can in her hands.

FINLEY

It seemed like a fun thing to do.
That's a good enough reason, isn't
it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER

Hey man, you don't have to
convince me.

Finley steps close and offers her beer for a cheers, and
Hunter reciprocates.

Beat.

FINLEY

I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER

I'm shit at ping pong though.

FINLEY

(laughing)

Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist.
She kisses his neck.

HUNTER

Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a
twirl, then pulls him towards her. He dances up to her.

FINLEY

How 'bout we... find an empty room?

HUNTER

(flirting)

Yeah, let's do that.

Party
Music gets
louder

Transition
sound

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

→ The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

Transition
Sound

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT

—> Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

JESSIE

It's your shot.

Everyone looks at Finley.

FINLEY

Ahh, me?

LISA

Yeah, man. Come on.

FINLEY

I gotta go. I gotta go pee.

JESSIE

What?

LISA

Come on.

TONY

We've nearly won.

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

FINLEY

I really gotta pee. You can sub in for me.

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Liam shrugs.

LIAM

(to Finley)

It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Liam pats her on the back as she leaves the table.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

*Party Music
gets louder,
then quieter
again*

MELISSA

No, no thanks. Maybe in a bit.

FINLEY

Right.

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

Transition

INT. LIMBO - DAY

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

Finley hops up onto the counter, swinging her legs as she sits, watching Liam.

Muted voices

There are two people, ROSE and JENN, in line at the counter. They stand together, talking, hats and scarves in hand. Finley hops down from the counter, closes her eyes, and touches the nearest one on the temple.

INT. COFFEE SHOP - DAY

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

ROSE

What a good movie, though. I mean, for real.

FINLEY

Mhm.

Liam finishes making the drink. He hands it to Finley, and smiles.

LIAM

Here you are.

When he sees her, he wrinkles his forehead, confused.

LIAM (CONT)
Have we met?

FINLEY
Not that I know of.

ROSE
Ready? I've gotta get my clothes
out of the washer.

Finley looks at Liam.

FINLEY
(to Rose)
Weren't we going to sit a bit? It
might be a two cupper sort of day
for me.

ROSE
Really? We've talked about this.

FINLEY
Head on without me, I don't mind.

ROSE
You drove.

FINLEY
Please.

The echo starts.

Same effect
as the
park

JENN (V/O)
(faint)
...please...

Rose crosses her arms.

FINLEY
I'd like to stay...

JENN (V/O)
...like to stay...

ROSE
Look, I've just got so much shit
to do, and I'm already stressed
out.

FINLEY
Just give me...

INT. LIMBO - DAY

Finley stands poised directly behind Jenn.

FINLEY (CONT.)
a few minutes.

JENN
...a few minutes...

FINLEY
I just need to...

JENN
...need to...

FINLEY
...calm down.

JENN
...calm down.

INT. COFFEE SHOP - DAY

Finley leans on the counter and addresses Liam.

FINLEY
Where do you know me from?

The echo gets more intense.

JENN (V/O)
Where do you know me from?

LIAM
Ah I don't know. I could be
mistaken.

Finley lurches back to Rose.

FINLEY
I need to...

INT. LIMBO - DAY

JENN
...need to...

FINLEY
...be here. I need...

JENN
...here. I need...

INT. COFFEE SHOP - DAY

FINLEY
I need to stay.

JENN
I need to stay.

Finley crouches and holds her head in her hands. She lets out a frustrated wail. She closes her eyes deliberately.

Silence

Black.

Finley opens her eyes. She is in the coffee shop. She stands up slowly. Liam looks directly at Finley.

LIAM
What'll you have?

Finley looks behind her and to her right and left. Rose and Jenn are beside her, arguing.

She looks back at Liam, who still seems to be looking right at her. Finley moves back and forth, watching Liam's eyes follow her.

She starts breathing more heavily. She closes her eyes deliberately. When she opens them, she's still in the cafe.

LIAM (CONT)
Excuse me. Can I get you something?

Liam still looks at her. Rosie and Jenn argue their way out the door.

LIAM (CONT)
Hello?

Finley squeezes her eyes shut. She opens them. Liam laughs nervously.

LIAM (CONT)
I swear I know you from somewhere.

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)
Are you alright?

Finley looks at her hands. There's a mirror on the wall. She approaches it and looks at herself. Slowly, her breathing calms.

LIAM (CONT)
Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. She walks back to Liam. A smile breaks out across her face.

FINLEY
I'll have-

Cut to black.

Third Party Non-Exclusive Script Release

Program* (working title):	Back Burner
Producer:	Sadie Maddock
Producer:	
Producer:	
Licensor:	Sadie Maddock
Licensor's Mailing Address:	217A Windy Drive Boone, NC 28607
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Licensor's Preferred Credit Name:	Sadie Maddock
Script Title:	Back Burner
Date of Agreement:	02/02/2020

Thank you for agreeing to grant the Producers the non-exclusive rights to produce a video Program based on your Script. We write to confirm our agreement as follows:

1. We have explained the nature of the Program to you and you agree that you are happy and willing to participate and to grant production, distribution, and derivative rights of the Script to the Producers.
2. You hereby authorize us to produce a Program based on the Script (which we intend but do not undertake to so do), and in addition you hereby grant to us and persons authorized by us the non-exclusive right in perpetuity to record, copy, reproduce, broadcast, transmit and perform all or part of the Script for and/or in connection with the production, exploitation, promotion and/or advertising of the Program throughout the universe by all means and in all media whether now known or hereafter discovered or developed (including without limitation broadcasting by television, inclusion in cable Programs, and internet distribution).
3. You warrant that you are the sole owner of the Script with full title guarantee and that you are entitled to grant to us the rights referred to in this Agreement and that the exercise of such rights will not infringe the copyright or any other personal or property rights of any person or entitle any person to claim any payment from us or from any of our licensees.
4. You hereby authorize us to alter the Script as we see fit, with or without your participation or consent. We intend to involve you in the process of further Script revisions, but neither you nor the Producers are required to do so, and the relationship for the purpose of writing Script revisions may be terminated by either party at any time for any reason.
5. We agree to credit you by your preferred name in the end credit roll of the Program as well as in all promotional materials that refer to the story and/or writing credits. Writing credits will be determined by the Producers, and will follow the Writer's Guild of America Screen Credits Manual definitions and rules for screen credits as closely as the Producers can determine.
6. We shall be entitled to assign the benefit of this Agreement to any third party but we shall remain liable to you for all of our obligations under this agreement.

of this letter.

Yours faithfully

Sadie Maddison
.....

For and on behalf of
PRODUCERS

Agreed and accepted

Sadie Maddison
.....

For and on behalf of
LICENSOR

Back Burner

Sadie Maddock

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY
Can we... just talk about something
else?

MARK
And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY
I feel like I don't get to see you
much anymore.

Mark laughs.

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK
Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY
Please don't move away.

MARK
What?

Finley reaches out to grab his hand.

FINLEY
I want you to stay.

MARK
(hostile)
But... you're coming with me.

FINLEY
I know, I know. I want us both to
stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

FINLEY
Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and ELLIE are seated across from each other as they were
on the picnic blanket initially. Finley is seated directly
behind ELLIE.

FINLEY (CONT.)
...y'know, to have a picnic together
like this.

ELLIE
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't
notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
You used to come every week...

ELLIE is not in the park, but her voice still echoes. The
echo causes Finley's voice to slur. She tries to talk more
loudly to cover it up, but it affects her nonetheless.

ELLIE
...come every week...

FINLEY
You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

ELLIE
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

ELLIE
And I didn't know...

FINLEY
I didn't know...

ELLIE
I didn't know...

FINLEY
Didn't...

ELLIE
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists (whichever is easier).

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark puts a hand on Ellie's shoulder. Finley sighs deeply.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves. In another area of the room, someone is passed out on a chair.

Nearby, a man and a woman stand, chatting.

Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

HUNTER

Anyway, I can walk you out. I
gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a
little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout
that. Want a sip?

He offers her his can. LIAM walks by holding a six-pack.

LIAM

(to Finley)

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

HUNTER

So what brings you?

Finley fiddles with the can in her hands.

FINLEY

It seemed like a fun thing to do.
That's a good enough reason, isn't
it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER

Hey man, you don't have to
convince me.

Finley steps close and offers her beer for a cheers, and
Hunter reciprocates.

Beat.

FINLEY

I'm always bummed that beer pong is the game of choice. I don't know why people can't just play regular old ping pong.

HUNTER

I'm shit at ping pong though.

FINLEY

(laughing)

Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist. She kisses his neck.

HUNTER

Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a twirl, then pulls him towards her. He dances up to her.

FINLEY

How 'bout we... find an empty room?

HUNTER

(flirting)

Yeah, let's do that.

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the chair is still passed out. Hunter and Melissa are nowhere to be seen.

She tenses up. She looks around again, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the chair, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Finley stands next to him. The guy on the chair groans and lifts an arm over his eyes. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY
Ahh, me?

LISA
Yeah, man. Come on.

FINLEY
I gotta go. I gotta go pee.

JESSIE
What?

LISA
Come on.

TONY
We've nearly won.

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

FINLEY

I really gotta pee. You can sub in for me.

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Liam shrugs.

LIAM

(to Finley)

It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Liam pats her on the back as she leaves the table.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER
 (to Melissa)
 I thought you said you didn't know
 anyone here.

MELISSA
 I've never-

FINLEY
 (to Hunter)
 We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)
 Care to join?

MELISSA
 No, no thanks. Maybe in a bit.

FINLEY
 Right.

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

The sound of a coffee grinder prompts Finley to exit the "party" area to enter another final area of Limbo, where Liam, the barista, makes a coffee drink at a counter.

There are two people, ROSE and JENN, in line at the counter. They stand together, talking, hats and scarves in hand. Finley walks up to them, closes her eyes, and touches Jenn on the temple.

INT. COFFEE SHOP - DAY

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

ROSE
 What a good movie, though. I mean,
 for real.

FINLEY

Mhm.

Liam finishes making the drink. He hands it to Finley, and smiles.

LIAM

Here you are.

When he sees her, he wrinkles his forehead, confused.

LIAM (CONT)

Have we met?

FINLEY

Not that I know of.

ROSE

Ready? I've gotta get my clothes out of the washer.

Finley looks at Liam.

FINLEY

(to Rose)

Weren't we going to sit a bit? It might be a two cupper sort of day for me.

ROSE

Really? We've talked about this.

FINLEY

Head on without me, I don't mind.

ROSE

You drove.

FINLEY

Please.

The echo starts.

JENN (V/O)

(faint)

...please...

Rose crosses her arms.

FINLEY

I'd like to stay...

JENN (V/O)

...like to stay...

ROSE
Look, I've just got so much shit
to do, and I'm already stressed
out.

FINLEY
Just give me...

INT. LIMBO - DAY

Finley stands poised directly behind Jenn.

FINLEY (CONT.)
a few minutes.

JENN
...a few minutes...

FINLEY
I just need to...

JENN
...need to...

FINLEY
...calm down.

JENN
...calm down.

INT. COFFEE SHOP - DAY

Finley leans on the counter and addresses Liam.

FINLEY
Where do you know me from?

The echo gets more intense.

JENN (V/O)
Where do you know me from?

LIAM
Ah I don't know. I could be
mistaken.

Finley lurches back to Rose.

FINLEY
I need to...

INT. LIMBO - DAY

JENN

...need to...

FINLEY

...be here. I need...

JENN

...here. I need...

INT. COFFEE SHOP - DAY

FINLEY

I need to stay.

JENN

I need to stay.

Finley crouches and holds her head in her hands. She lets out a frustrated wail. She closes her eyes deliberately.

Black.

Finley opens her eyes. She is in the coffee shop. She stands up slowly. Liam looks directly at Finley.

LIAM

What'll you have?

Finley looks behind her and to her right and left. Rose and Jenn are beside her, arguing.

She looks back at Liam, who still seems to be looking right at her. Finley moves back and forth, watching Liam's eyes follow her.

She starts breathing more heavily. She closes her eyes deliberately. When she opens them, she's still in the cafe.

LIAM (CONT)

Excuse me. Can I get you something?

Liam still looks at her. Rosie and Jenn argue their way out the door.

LIAM (CONT)

Hello?

Finley squeezes her eyes shut. She opens them. Liam laughs nervously.

LIAM (CONT)
I swear I know you from somewhere.

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)
Are you alright?

Finley looks at her hands. There's a mirror on the wall. She approaches it and looks at herself. Slowly, her breathing calms.

LIAM (CONT)
Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. She walks back to Liam. A smile breaks out across her face.

FINLEY
I'll have-

Cut to black.

Mark and Ellie Additional Dialogue

This is a piece of dialogue that will be muted and indistinct, but will fill 49 seconds of space in the park as well as the “Limbo park.”

MARK

We'll have to go grocery shopping after this. I can't do oatmeal for even one more morning.

ELLIE

Don't be silly. Here we are having a decadent picnic, and all you can talk about is going to the store.

MARK

Decadent, huh? Don't get me wrong, I love me some grapes and it's hard to go wrong with bread and cheese. But cheddar cheese and one dollar bread isn't precisely what I'd call decadent.

ELLIE

Well, when you start pushing the cart and stop waiting in the car, you can have more of a say.

...

Have you heard back from the subleser?

MARK

He's still being flaky.

ELLIE

I guess we should look for a backup, then.

MARK

Sure. I can head that up since you're doing so much of the work for the new place.

ELLIE

Thanks.

MARK

I suppose it's the least I can do.

ELLIE

What a martyr.

MARK

I don't know what I was talking about. This shit's actually pretty tasty.

ELLIE

See?

...

Oh! I meant to tell you. I shouldn't... but anyway. Lucy was sitting next to me in class the other day, we were right in the front row. She literally shat her pants, right in class. I could smell it for sure, but I just pretended not to. Man, it was smelly.

MARK

(Laughs)

Melissa and Hunter Additional Dialogue, Limbo

MELISSA

I like the coat. The jean jacket with pins is a classic.

HUNTER

Ahh, thank you, thank you.

MELISSA

It's chillier than I thought it would be. I guess I should have brought more of a coat. Sometimes it's easier not to keep up with one at stuff like this though.

HUNTER

Oh, for sure. Plus, it's kinda a nice, brisk, chill.

MELISSA

Hmm?

HUNTER

Oh, I just said it's kind of nice.

MELISSA

Ahh, yes. Yes, I suppose it is.

HUNTER

Have you been to this place before?

MELISSA

I'm sorry, what?

Rose and Jenn Additional Dialogue, Coffee Shop Background

ROSE

What did you get?

JENN

Just a coffee.

ROSE

Wow, so fancy.

JENN

Are you sure you don't want anything?

ROSE

I'm sure.

JENN

Suit yourself.

ROSE

What a good movie, though. I mean, for real.

JENN

I'd even watch it again. I don't say that very often.

ROSE

Ahh, you just think the main dude was cute.

JENN

It was a good movie, I swear. You were the first to say it!

ROSE

Hey, I think he was cute, too.

JENN

Alright, maybe a little.

ROSE

I've got some pour over I can make at home. Not quite as delicious, but it'll do the trick for a second cup.

JENN

Sounds great! I've gotta stick my laundry in as well. I don't wanna admit how long it's been.

ROSE

Hey, I'm not judging.

JENN

I just never have any quarters to spare.

Section 2 — Locations

- 2a. Scout Reports
- 2b. Location Releases
- 2c. Maps

Location Scout Report

Project Title: Back Burner

Location: Strawberry Hill (Park)

Near Horn in the West Parking Lot

INTERIOR	or	<u>EXTERIOR</u>	RESIDENCE	or	BUSINESS
Location Layout and orientation					
Please mark doors, windows, furniture, available power outlets and important equipment.					
Type of heating/cooling: <u>N/A</u> Switch to turn off heat/air? <u>Y/N</u> Noisy machinery always on? <u>Y/N</u> Road noise: 1 <u>(2)</u> 3 4 5 Other sound issues: <u>Airplanes, People talking</u>			Safe neighborhood? <u>Y/N</u> Parking available? <u>Y/N</u> Restrooms available? <u>outhouses</u> <u>Y/N</u> Wireless internet? <u>Y/N</u> Cell reception: <u>GOOD</u> <u>BAD</u> <u>NONE</u> Power available? <u>No</u> <u>Y/N</u> Number of circuits in location: <u>NA</u>		

Location Scout Report

Project Title: Back Corner

Location: Living Room, Hall, Bedroom

217A Windy Drive, Boone NC 28607

<u>INTERIOR</u>	or	EXTERIOR	<u>RESIDENCE</u>	or	BUSINESS
Location Layout and orientation					
Please mark doors, windows, furniture, available power outlets and important equipment.					
Type of heating/cooling: <u>Propane</u> Switch to turn off heat/air? <u>Y</u> /N Noisy machinery always on? <u>Y</u> /N Road noise: 1 <u>2</u> 3 4 5 Other sound issues:			Safe neighborhood? <u>Y</u> /N Parking available? <u>Y</u> /N Restrooms available? <u>Y</u> /N Wireless internet? <u>Y</u> /N Cell reception: <u>GOOD</u> BAD NONE Power available? <u>Yes</u> Number of circuits in location:		

Location Scout Report

Project Title: Back Burner

Location: Kitchen

217 A Windy Drive, Boone 28607

<u>INTERIOR</u>	or	EXTERIOR	<u>RESIDENCE</u>	or	BUSINESS
Location Layout and orientation					
Please mark doors, windows, furniture, available power outlets and important equipment.					
Type of heating/cooling: ^{No AC} Propane heating Switch to turn off heat/air? <input checked="" type="radio"/> Y / <input type="radio"/> N Noisy machinery always on? <input checked="" type="radio"/> Y / <input type="radio"/> N Road noise: 1 <input checked="" type="radio"/> 2 3 4 5 Other sound issues: Unplug Refrigerator			Safe neighborhood? <input checked="" type="radio"/> Y / <input type="radio"/> N Parking available? <input checked="" type="radio"/> Y / <input type="radio"/> N Restrooms available? <input checked="" type="radio"/> Y / <input type="radio"/> N Wireless internet? <input checked="" type="radio"/> Y / <input type="radio"/> N Cell reception: <u>GOOD</u> BAD NONE Power available? <input checked="" type="radio"/> Yes Number of circuits in location:		

Location Scout Report

Project Title: Back Burner

Location: Front Yard

217A Windy Drive, Boone NC 28607

INTERIOR	or	<u>EXTERIOR</u>		<u>RESIDENCE</u>	or	BUSINESS																																			
Location Layout and orientation																																									
Please mark doors, windows, furniture, available power outlets and important equipment.																																									
<table border="0"> <tr> <td>Type of heating/cooling:</td> <td>N/A</td> <td></td> <td>Safe neighborhood?</td> <td><u>Y</u>/N</td> </tr> <tr> <td>Switch to turn off heat/air?</td> <td>Y/N</td> <td></td> <td>Parking available?</td> <td><u>Y</u>/N</td> </tr> <tr> <td>Noisy machinery always on?</td> <td>Y/<u>N</u></td> <td></td> <td>Restrooms available?</td> <td><u>Y</u>/N</td> </tr> <tr> <td>Road noise: 1 <u>2</u> 3 4 5</td> <td></td> <td></td> <td>Wireless internet?</td> <td><u>Y</u>/N</td> </tr> <tr> <td>Other sound issues:</td> <td></td> <td></td> <td>Cell reception: <u>GOOD</u> BAD</td> <td>NONE</td> </tr> <tr> <td>People walking or driving by occasionally</td> <td></td> <td></td> <td>Power available? No</td> <td>Y/N</td> </tr> <tr> <td></td> <td></td> <td></td> <td>Number of circuits in location:</td> <td>None outside</td> </tr> </table>							Type of heating/cooling:	N/A		Safe neighborhood?	<u>Y</u> /N	Switch to turn off heat/air?	Y/N		Parking available?	<u>Y</u> /N	Noisy machinery always on?	Y/ <u>N</u>		Restrooms available?	<u>Y</u> /N	Road noise: 1 <u>2</u> 3 4 5			Wireless internet?	<u>Y</u> /N	Other sound issues:			Cell reception: <u>GOOD</u> BAD	NONE	People walking or driving by occasionally			Power available? No	Y/N				Number of circuits in location:	None outside
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People walking or driving by occasionally			Power available? No	Y/N																																					
			Number of circuits in location:	None outside																																					

Location Release

Program(s) (working title):

Back Burner

Property Owner's Name: Mike Bowman

Property Owner's Mailing Address:

1413 6th Street Circle NW

Hickory, NC 28601

Property Owner's Telephone Number:

(828)244-0675

Property Address

(if different from Owner's Mailing Add):

217A Windy Drive, Boone, NC 28607

Period of recording:

February, March 2020

Date of Agreement: 2/11/2020

Thanks for agreeing to participate in the production of the Program.

Please read this letter and, if you understand and accept the following points, sign where indicated below.


1. In consideration for our agreement to make arrangements to record the Program (or part(s) thereof) at the Property you hereby grant to us and persons authorized by us (and warrant that you are entitled to grant to us) the non-exclusive right during the Period to enter upon the Property and to film, photograph and record and/or include in a live relay all or any part of the interior, the exterior and the contents of the Property in connection with our production of the Program and for such purpose to bring onto and into the Property such persons and equipment as we may deem appropriate.
2. The "Period" shall mean that period of recording specified above together with further days (if any) or parts thereof as may be agreed between us for the purposes of additional photography for the Programs.
3. All rights in the films, photographs and recordings made and/or taken by us at the Property and in the transmissions made by us from the Property shall vest in us and we shall be entitled to assign, license and/or exploit the same by all means and in all media as we may at our absolute discretion elect. We may (or may not - at our election) include any or all of such films, photographs, recordings or transmissions in any films or Program or to exploit the same or any film or Program in which the same are included. You hereby warrant to us that you are entitled to grant to us the rights referred to in this letter agreement.
4. We shall indemnify you against any damage which may be caused to the Property by the negligent act or omission of ourselves or our agents, employees or invitees.
5. This agreement shall be freely assignable by us.

Yours faithfully



For and on behalf of the production team.

Agreed and accepted



For and on behalf of
OWNER:

Location Release

Program(s) (working title): Back Burner

Property Owner's Name: Charlie Wallin

Property Owner's Mailing Address:

Roess Dining Hall 480 Rivers St. Boone,

NC

Property Owner's Telephone Number:

(828)773-1382

Property Address

(if different from Owner's Mailing Add):

263 Locust St, Boone, NC 28608

Period of recording: March 2020

Date of Agreement: 4/21/2020

Thanks for agreeing to participate in the production of the Program.

Please read this letter and, if you understand and accept the following points, sign where indicated below.

1. In consideration for our agreement to make arrangements to record the Program (or part(s) thereof) at the Property you hereby grant to us and persons authorised by us (and warrant that you are entitled to grant to us) the non-exclusive right during the Period to enter upon the Property and to film, photograph and record and/or include in a live relay all or any part of the interior, the exterior and the contents of the Property in connection with our production of the Program and for such purpose to bring onto and into the Property such persons and equipment as we may deem appropriate.
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Yours faithfully



.....
For and on behalf of the production team.

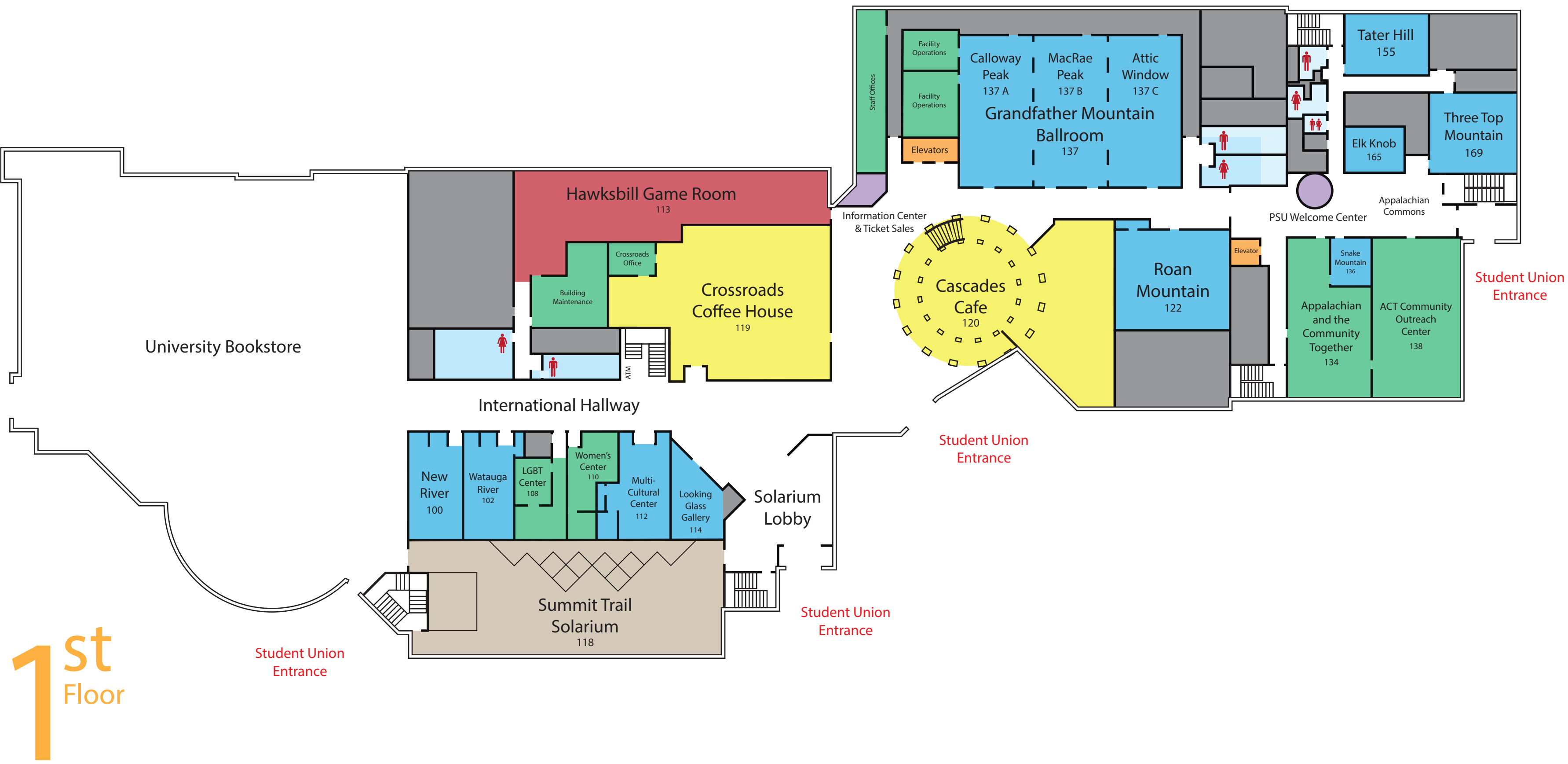
Agreed and accepted



.....
For and on behalf of
OWNER: Charles Wallin

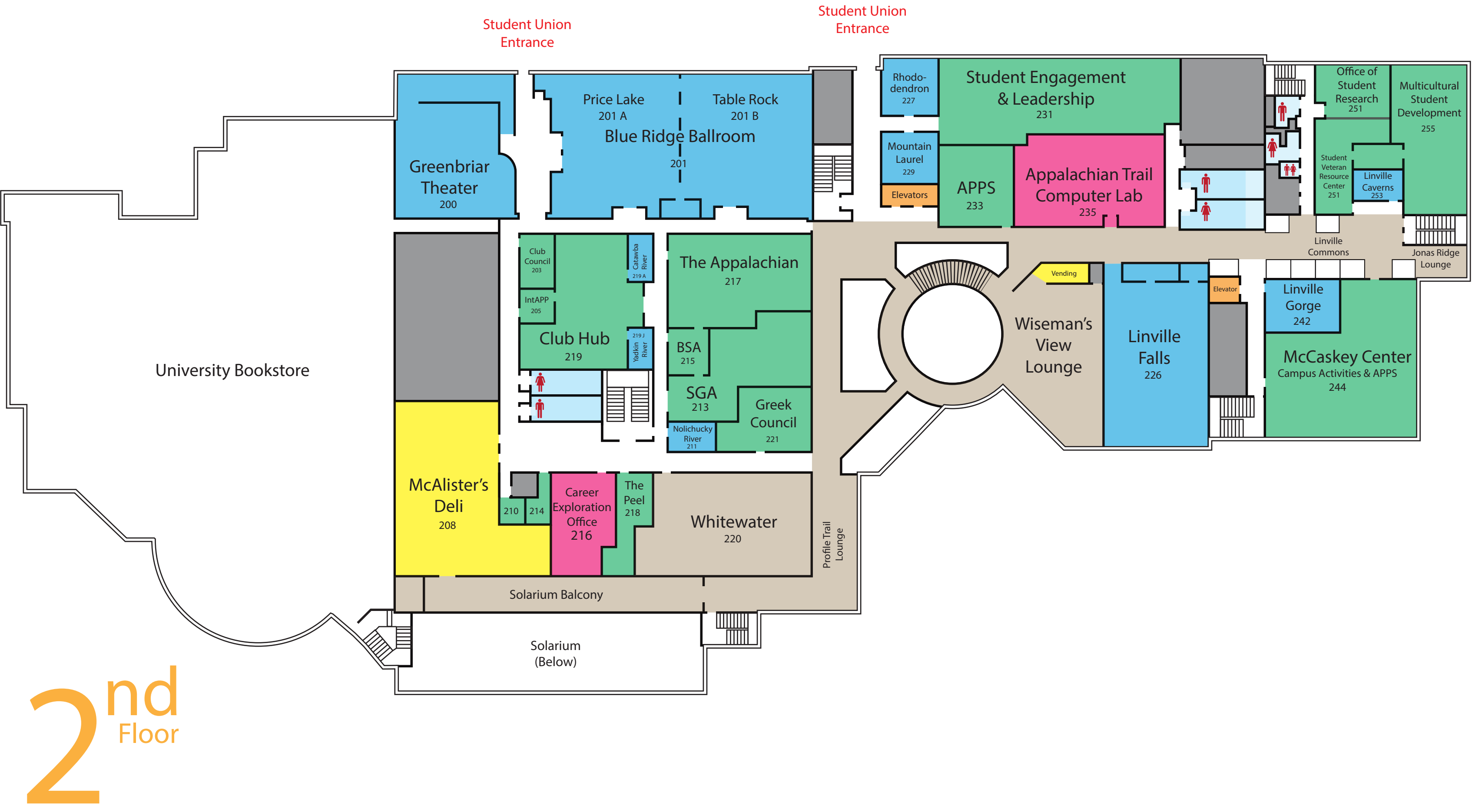
APPALACHIAN STATE UNIVERSITY

PLEMMONS STUDENT UNION



First Floor Rooms

New River	100
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Calloway Peak	137 A
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ACT Community Outreach Center	138
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Elk Knob	165
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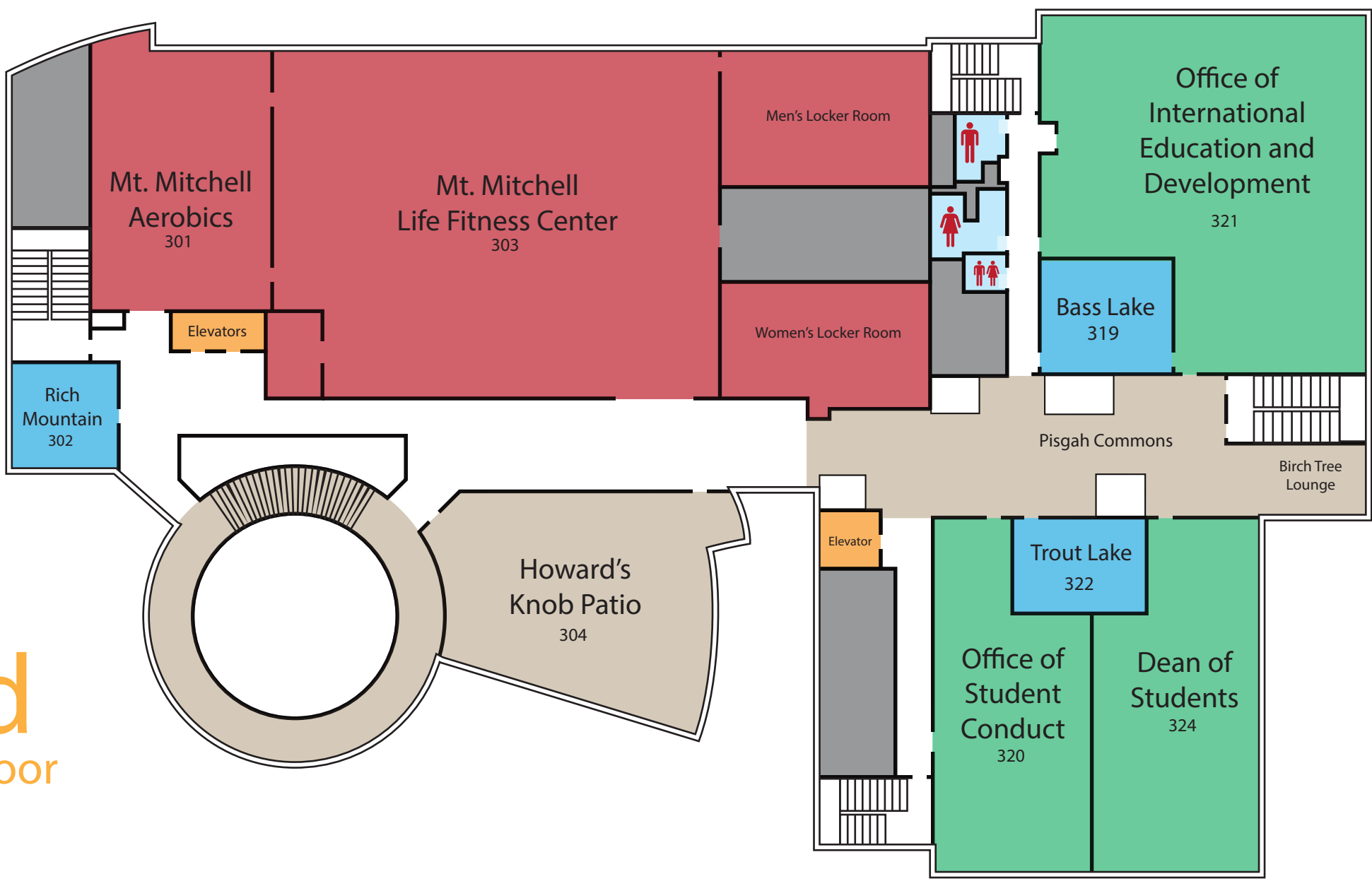


Second Floor Rooms

Greenbriar Theater	200
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Appalachian Popular Programing Society (APPS)	233
Appalachian Trail Computer Lab	235
Linville Gorge	242
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Office of Student Research/Student Veteran Resource Cntr.	251
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Multicultural Student Development	255

- Information Center
- Student Services
- Lounges/Social Areas
- Administrative/Student Offices
- Programming/Meeting Space
- Recreation/Fitness
- Food Services
- Elevators
- Restrooms
- Non-Accessible Space

3rd Floor



Third Floor Rooms

Mt. Mitchell Aerobics	301
Rich Mountain	302
Mt. Michell Life Fitness Center	303
Howard's Knob Patio	304
Bass Lake	319
Office of Student Conduct	320
Office of International Education and Development	321
Trout Lake	322
Dean of Students	324

4th Floor



Fourth Floor Rooms

Linn Cove	413
Rough Ridge	415
Beacon Heights	417
Parkway Ballroom	420

WWW.STUDENTUNION.APPSTATE.EDU

Section 3 — Personnel

- 3a. Cast List
- 3b. Crew List
- 3c. Appearance Releases
- 3d. Crew Agreements

Section 4 — Schedule

- 4a. Breakdown Sheets
- 4b. Production Calendar
- 4c. Post-production Calendar
- 4d. Call Sheets
- 4e. Shot Lists
- 4f. Prop Lists
- 4g. Gear Lists

BREAKDOWN SHEET

BREAKDOWN PAGE # #1

SHOW Back Burner

PRODUCTION # 1

EPISODE N/A

DATE 2/15/2020

LOCATION Park

SCENE #'S	DESCRIPTION		NO. OF PAGES
1	(INT) (EXT)	Finley watches picnicking couple	(DAY) (NIGHT) <u>3/8</u>
3	EXT	Finley, in Ellie's place, talks to Mark	DAY <u>20/8</u>
		TOTAL	

NO.	CAST	BITS/DOUBLES	ATMOSPHERE
1. 2. 3.	Finley Mark Ellie	Napping Man Reading Book Two people walking	N/A
		WARDROBE	PROPS/SET DRESSING
		Neutral, Baggy clothes for Finley Weather-appropriate, casual clothes for Mark, Ellie, and the rest A hat, for Ellie at least	Picnic Blanket Sandwich Picnic Basket Thermos Mug "No Exit" Book Grapes Baguette Plastic Bag
		SPEC. EFFECTS	TRANS/PIC VEHICLES
		Transitioning from Park to Limbo Echoing	N/A
	STUNTS	MUSIC/SOUND/CAMERA	WRANGLERS/LIVESTOCK
	N/A	Echo (Ellie echoes Finley) Dog Barking	N/A
	HAIR/MAKE-UP	SPECIAL REQUIREMENTS	

BREAKDOWN SHEET

BREAKDOWN PAGE # #2

SHOW Back Burner

PRODUCTION # 5 + 6

EPISODE N/A

DATE 3/21/2020 + 3/22/2020

LOCATION Limbo

SCENE #'S	DESCRIPTION		NO. OF PAGES
2	(INT)(EXT)	The Park scene, but in Limbo (DAY)(NIGHT)	6/8
4	Mark and Finley talking, Ellie arriving		4/8
5	Finley Moves From Park Limbo to Party Limbo		8/8
7	Party limbo		6/8
10	Coffee Shop Limbo		10/8
TOTAL			

NO.	CAST	BITS/DOUBLES	ATMOSPHERE	
1.	Finley	Napping, Man Reading Book	N/A	
2.	Mark	Two People Walking		
3.	Ellie			
4.	Melissa		WARDROBE	PROPS/SET DRESSING
5.	Hunter			
6.	Kyle	Neutral, Baggy clothes for Finley	Picnic Blanket	Grapes
7.	Tony	Weather - appropriate, casual clothes for Mark, Ellie, and the rest	Sandwich	Baguette
8.	Lisa	A hat for Ellie	Picnic Basket	Plastic Bag
9.	Jessie		Thermos	
10.	Liam		Mug	Pink pom ball
11.	Rose		"No Exit" book	beer, food, table
12.	Jam			Red soccer cups
		SPEC. EFFECTS	TRANS/PIC VEHICLES	
		Transition from Limbo to park		
		Echoing	N/A	
STUNTS		MUSIC/SOUND/CAMERA	WRANGLERS/LIVESTOCK	
N/A		Echo Dog barking voices muted, as if underwater	N/A	
HAIR/MAKE-UP		SPECIAL REQUIREMENTS		

BREAKDOWN SHEET

BREAKDOWN PAGE # #3

SHOW Back Burner

PRODUCTION # 2 + 4

EPISODE N/A

DATE 2/29/2020 + 3/1/2020

LOCATION 217A Windy Drive

SCENE #'S	DESCRIPTION		NO. OF PAGES
6	(INT)(EXT)	Talking to Hunter in kitchen (DAY)(NIGHT)	19/8
8		In person passed out on couch	1/8
9		Bear pong player to rescue Melissa	15/8
	TOTAL		

NO.	CAST	BITS/DOUBLES	ATMOSPHERE
1.	Finley	Guy passed out on couch	N/A
2.	Hunter	Ping pong player on sidelines	
3.	Liam		
4.	Lisa		
5.	Jessie		
6.	Tony		
		WARDROBE	PROPS/SET DRESSING
		Finley wears whatever the person she's embarrassing did. Party clothes	Overflowing recycling bin Beerpong table Pizza box Red solo cups ping pong ball 2 beers Earplugs glass of water
		SPEC. EFFECTS	TRANS/PIC VEHICLES
		Transitioning from party to limbo Strobe lights Muted, delectable sounds for scene 8	N/A
	STUNTS	MUSIC/SOUND/CAMERA	WRANGLERS/LIVESTOCK
		Sounds of music and voices	N/A
	HAIR/MAKE-UP	SPECIAL REQUIREMENTS	

BREAKDOWN SHEET

BREAKDOWN PAGE # 4

SHOW Back Burner PRODUCTION # 3

EPISODE N/A DATE 3/1/2020

LOCATION Crossroads coffee shop, PSU

SCENE #S	DESCRIPTION	NO. OF PAGES
11	(INT)(EXT) Coffee shop - Finley in Jenn Finley breaks free (DAY)(NIGHT)	26/8
TOTAL		

NO.	CAST	BITS/DOUBLES	ATMOSPHERE
1. 2. 3. 4.	Finley Rose Liam Jenn	N/A	Extras in coffee shop
		WARDROBE	PROPS/SET DRESSING
		Finley - Jenn's clothes Her very own outfit Apron for Liam	Mirror Rag/Towel Coffee cup
		SPEC. EFFECTS	TRANS/PIC VEHICLES
		Transitions between Limbo	N/A
STUNTS		MUSIC/SOUND/CAMERA	WRANGLERS/LIVESTOCK
N/A		Echo	N/A
HAIR/MAKE-UP		SPECIAL REQUIREMENTS	

Back Burner Production Calendar

DAY	TIME FRAME	SCENES	LOCATION	ACTORS NEEDED	AVAILABLE CREW
Saturday, February 15th	Before 3pm	Park: Scenes 1 and 3	Strawberry Hill	Ella Crookshanks Logan Frazier Hannah Hagler Erin Lashley Dominic Gardella Will Osborne	Sadie Maddock Kim Ramirez Ciera Thompson Jay Trull Uyen Nguyen
Saturday, February 29th	Evening	Party: Scenes 6	217A Windy Drive	Jason Bellamy Izzy Martin Hannah Hagler Will Osborne Amelia Shore Beer Pong Players	Sadie Maddock Marz Kim Ciera Gabby Anderson
Sunday, March 1st	Morning Evening	Coffee Shop: Scene 11 Party: Scenes 8 + 9	Crossroads, Plemmons Student Union 217A Windy Drive	Will Osborne Hannah Hagler Bianca Bortoluzzi Charlotte Fonda Hunter Hannah Hagler Will Osborne	Sadie Maddock Gabby Kim Marz (Evening?) John Park (Evening Shoot) Ciera (Evening Shoot)

Back Burner Production Calendar

Saturday, March 21st	All Day	Limbo:	TBD	Will need every single person at some point this weekend.	Sadie Maddock Jay Trull Gabby Marz Kim Ciera
Sunday, March 22nd	All Day	Limbo:	TBD	Will need every single person at some point this weekend.	Sadie Maddock Gabby Marz (after 1pm) Kim Ciera

Back Burner Post Production Calendar

Rough Cut of Park Scenes (1 + 3)	February 23rd
Rough Cut of Coffee Shop (11)	Friday, March 6th
Rough Cut Party Scenes (6, 8, + 9)	Wednesday, March 18th
Rough Cut Limbo Scenes	Wednesday, March 25th
Full Rough Cut	Saturday, March 28th
Picture Lock (Send to Gavin so he can begin recording music)	Thursday, April 2nd
Dialogue Lock	Tuesday, April 7th
Sound effect Lock	Sunday, April 12th
Music Lock	Tuesday, April 14th

Updated Post-Production Calendar (As of Monday, April 13th)

Remaining time: Monday, April 13th - Wednesday April 22nd

Monday, April 13th - Wednesday, April 15th:

- Add in all animations we currently have access to
- Have the live-action video “picture-locked” in our opinion, so if there is anything Dr. McCreery still thinks is off, he can mention it.
- Add in the test recordings of the music
- Start to pick out sound design elements so we can begin to add them in right after picture-lock.
 - transition between limbo and real life
 - Party music
 - Park sounds - dog barking, ambient (maybe there is room tone from the park that we can use to cover the whole scene to make the ambiance consistent)
 - Which bits of the echos to use

Wednesday, April 15th:

- Meet with Dr. McCreery for last bits of advice on picture-lock and any additional feedback on added elements.
- Get advice on editing dialogue

Thursday, April 16th - Sunday, April 19th:

- First, make any adjustments that still need to be made to live-action video.
- Edit the dialogue and begin to add in sound design elements
 - this will probably have to be done with each scene in a separate sequence. This way, even if we don’t have the precise timing of the animation, we can still send a sequence to Audition to do all the nice audio compression and levels matching and adding sound design without any timing adjustments messing up the work.
- Add in animations as they come our way
- Title and Credits
- Color correction

Sunday, April 19th:

- Gavin records music. (I’ll talk to Cat about the possibility of having animations done by this point so the timing is precise. If this is not possible, I’ll try to record a few takes of the music with slightly different timing each time, so that we have some flexibility with the animations. Regardless, the timing for the live-action music sequences can be precise)

Monday, April 20th

- Meet with Dr. McCreery at noon to show progress and hear his thoughts.

Monday, April 20th - Wednesday, April 22nd

- Add in music
- Finalize sound design
- Make sure title and credits are how we want them

Wednesday, April 22nd

- show Dr. McCreery

Thursday, April 23rd

- make any necessary last-minute adjustments

Call Sheet for February 15th

Tomorrow's shoot >



Sadie Maddock <maddocks@appstate.edu>

Fri, Feb 14, 10:57 PM



to logan.frazier, Ella, Hannah, Ciera, Jay, Anderson, Uyen, Marilena, Kimberly ▾

Hello, hello!

I look forward to seeing you all tomorrow. Just a reminder that crew call is 8:30, and cast call is 9:00 at Horn in the West Parking lot, which is the site of the summer farmers' market.

I will have some snacks, but if you'd like any larger sort of meal, packing some extra food would be a good idea. (Ella, Logan, and Hannah, you'll have a lil extra food that I'll provide for your on-screen picnic).

It'll be chilly, so be sure to bundle up and bring extra layers and hats and gloves and such!

I've printed shot lists, so they'll be good to go for tomorrow.

Please let me know if you have any questions or comments.

Best,
Sadie

↩ Reply

↩↩ Reply all

➡ Forward

Back Burner
Call Sheet
February 29, 2020
Sunrise 06:58 a.m., Sunset 06:21 p.m.
Forecast (High 30, Low 20, Partly Cloudy)

Schedule

4:00 PM	Crew call (ON LOCATION)
5:00 PM	Talent call -- Liam, Hunter, Finley
6:30 PM	Scene 6
10:30 PM	Wrap

Crew Contacts

Sadie Maddock Producer maddocks@appstate.edu	(910)722-9922
Marz Barberio DP barberiomn@appstate.edu	(984)833-9922
Ciera Thompson AD thompsoncd@appstate.edu	(919)475-9564
Kim Ramirez Camera/Post-Production ramirezk1@appstate.edu	

Talent Contact

Hannah Hagler Finley haglerhm@appstate.edu	(704)219-6845
Izzy Martin Melissa martinig@appstate.edu	(980)505-3195
Will Osborne Liam osbornevr@appstate.edu	(336)264-3139

Location information

Location 1: Sadie's House

217A Windy Drive
Boone, NC 28607

Sadie Maddock

(910)722-9922

Tenant

maddocks@appstate.edu

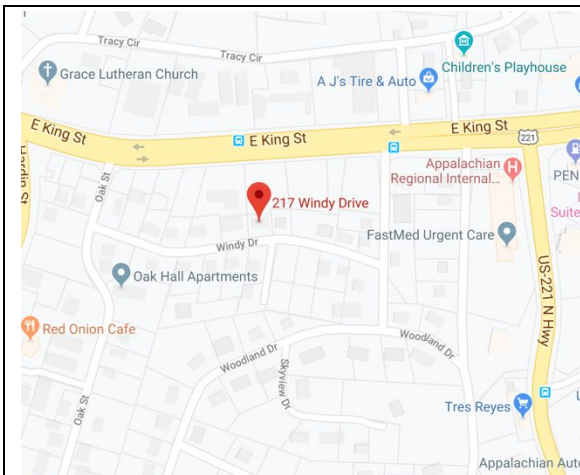
Secondary Contact: Mike Bowman

(828) 244-0675

Property Owner

1413 6th Street Circle NW

Hickory, NC 28601



Location 1 is located:

217A Windy Drive
Boone, NC 28607

Google url:

<https://goo.gl/maps/DGn6rgxt3LyrCBQw9>

	<p>Visitor parking is located: Across from: 147 Hillside Dr. Boone, NC 28607</p> <p>Head east on Windy Dr Turn left on Hillside Dr Gravel lot across the road</p> <p>The hourly rate for parking is: FREE</p>
--	---

Contingency information

Mike Bowman
 Property Owner
 1413 6th Street Circle NW
 Hickory, NC 28601

c 828 244-0675

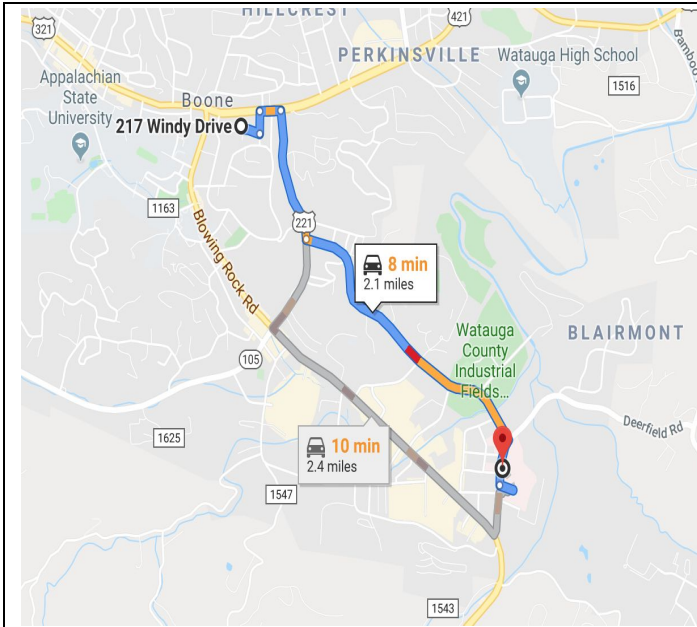
Boone Police

Emergency: 911

Non-emergency: 828 268-6900

Nearest Hospital:

	<p>Watauga Medical Center 336 Deerfield Rd. Boone, NC</p> <p>828 262-4100</p>
--	---



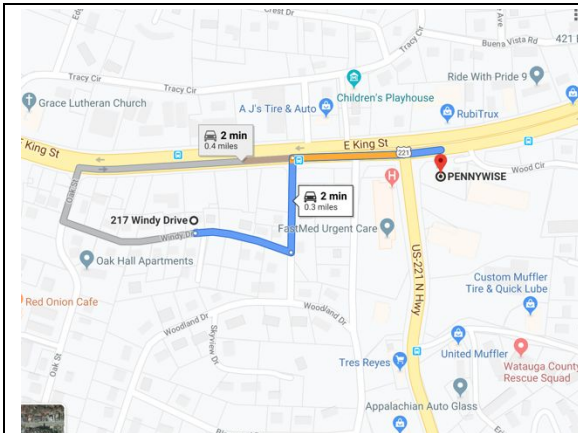
Located south of downtown

On the east side of 221/321

Past Lowe's Home Improvement

1. Head east on Windy Dr
2. Turn left onto Hillside Dr
3. Turn right onto E King ST
4. Turn right onto US-221 S
5. Turn left after Zaxby's (at the light)
6. Turn right onto Deerfield Rd
7. Arrive at destination

Nearest Convenience Store:



PENNYWISE

450 E King St

Boone, NC 28607

828 264-3098

ATM, Convenience store, Gas

**Back Burner
Call Sheet
March 1, 2020
Sunrise 06:56 a.m., Sunset 06:22 p.m.
Forecast (High 50, Low 26, Sunny)**

Schedule

8:30 AM	Crew call (ON LOCATION - PSU)
9:00 AM	Talent call – Will, Hannah, Bianca
9:30 AM	Scene 11
11:00 AM	Talent Call -- Charlotte
11:30 AM	Talent Call -- Coffee Shop Extras
1:30 PM	Wrap
4:30 PM	Crew Call (ON LOCATION – 217A WINDY)
5:30 PM	Talent Call – Hananh, Amelia, Wyatt, Jenna, Will, Sophia
6:30 PM	Scene 9
8:30 PM	Talent Call -- Anderson, Izzy
8:50 PM	Scene 9.5
11:00PM	Wrap

Crew Contacts

Sadie Maddock Producer maddocks@appstate.edu	(910)722-9922
Marz Barberio DP barberiomn@appstate.edu	(984)833-9922
Ciera Thompson AD thompsoncd@appstate.edu	(919)475-9564
Kim Ramirez Camera/Post-Production ramirezk1@appstate.edu	

Talent Contact

Hannah Hagler Finley	(704)219-6845
-------------------------	---------------

haglerhm@appstate.edu

Will Osborne

(336)264-3139

Liam

osbornewr@appstate.edu

Bianca Bortoluzzi

Rose

bortoluzziibs@appstate.edu

Charlotte Fonda

(336) 608-9407

Jenn

fondacg@appstate.edu

Location information

Location 1: Crossroads in Plemmons Student Union

263 Locust Street

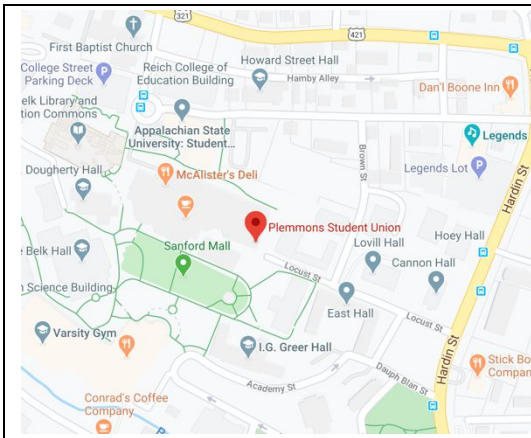
Boone, NC 28608

Charlie Wallin

(828)262-8309

Assistant Director of Campus Dining

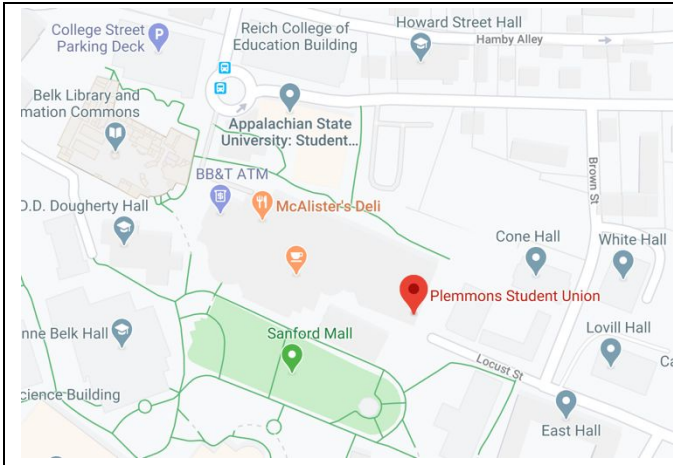
wallincr@appstate.edu



Location 1 is located:

263 Locust Street

Boone, NC 28608



Visitor Parking is located:
Off of Howard Street, behind
student union. Or, in Library
Parking Deck.

Free on Weekends

Location 2: Sadie's House

217A Windy Drive
Boone, NC 28607

Sadie Maddock

(910)722-9922

Tenant

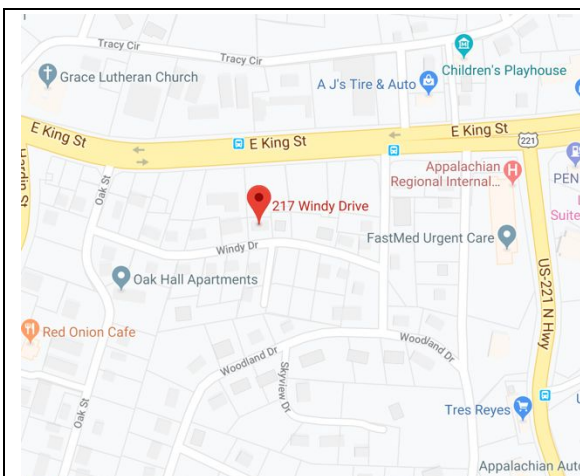
maddocks@appstate.edu

Secondary Contact: Mike Bowman

(828) 244-0675

Property Owner

1413 6th Street Circle NW
Hickory, NC 28601

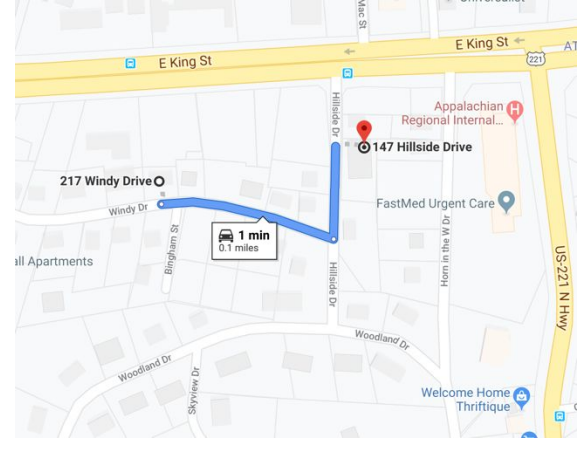


Location 2 is located:

217A Windy Drive
Boone, NC 28607

Google url:

<https://goo.gl/maps/DGn6rgxt3LyrCBQw9>

	<p>Visitor parking is located: Across from: 147 Hillside Dr. Boone, NC 28607</p> <p>Head east on Windy Dr Turn left on Hillside Dr Gravel lot across the road</p> <p>The hourly rate for parking is: FREE</p>
---	---

Contingency information

Mike Bowman
 Property Owner
 1413 6th Street Circle NW
 Hickory, NC 28601

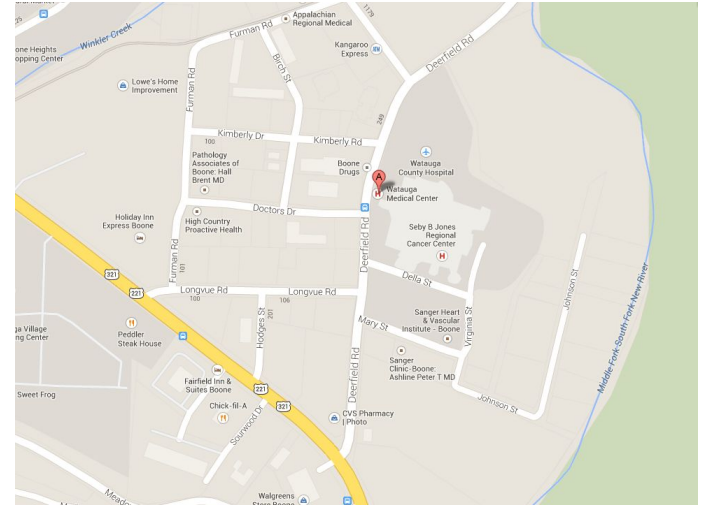
c 828 244-0675

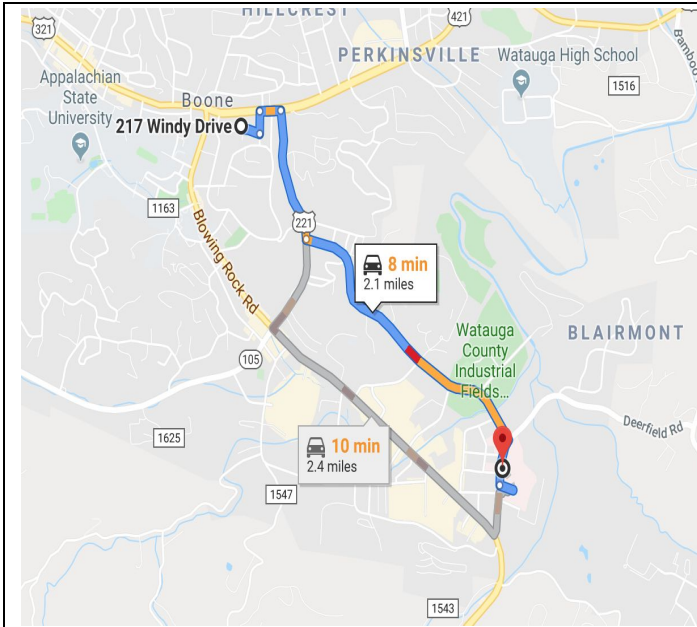
Boone Police

Emergency: 911

Non-emergency: 828 268-6900

Nearest Hospital:

	<p>Watauga Medical Center 336 Deerfield Rd. Boone, NC</p> <p>828 262-4100</p>
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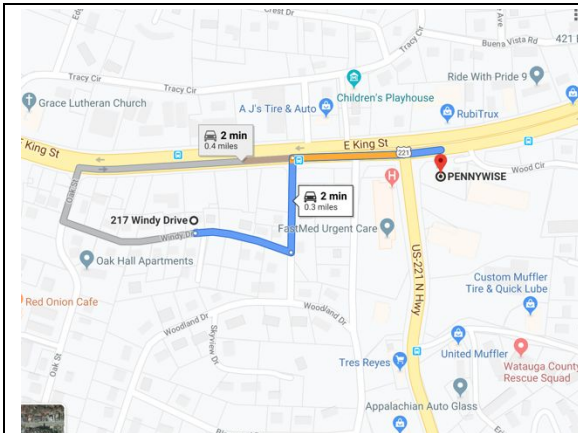
Located south of downtown

On the east side of 221/321

Past Lowe's Home Improvement

1. Head east on Windy Dr
2. Turn left onto Hillside Dr
3. Turn right onto E King ST
4. Turn right onto US-221 S
5. Turn left after Zaxby's (at the light)
6. Turn right onto Deerfield Rd
7. Arrive at destination

Nearest Convenience Store:



PENNYWISE

450 E King St

Boone, NC 28607

828 264-3098

ATM, Convenience store, Gas

15/02/2020

Dolly	Crane
Slider	Handheld

[illegible]

Back Burner

Shot List

29/02/2020

Dolly	Crane
Slider	Handheld

LOCATION 1																					
217 A Windy Drive, Kitchen, INT.	Order	Setup	Shot	Size	Lens	Equipment	Move	Description	Notes	Prep Time	Shoot time	Take									
												1	2	3	4	5	6	7	8	9	10
	1		6A	WS		Tripod	Static	Master		10 mins	30 mins										
	2		6B	CU		Tripod	Fluid Head	CU Finley		10 mins	10 mins										
	3		6C	CU		Tripod	Fluid Head	CU Hunter		10 mins	10 mins										
	4		6D	MS		Tripod	Fluid Head	DS on Hunter		5 mins	10 mins										
	5		6F	MS		Tripod	Fluid Head	Two-Shot Angled towards Hunter		10 mins	10 mins										
	6		6E	MS		Tripod	Fluid Head	Two-Shot Angled towards Finley		10 mins	10 mins										
	7		6H	CU		Tripod	Static	CU on Earplugs, profile of Finley	Rack focus?	5 mins	5 mins										
	8		6L	CU		Tripod	Static	Cut away on Cheers		5 mins	5 mins										
	9		6K	MCU		Tripod	Static	Liam Walking Away Rack Focus to Hunter		5 mins	5 mins										
	10		6Q	MS		Tripod	Static	Hunter leading Finley away		5 mins	5 mins										
	11		6G	MWS		Slider	Movement	Establishing Shot of Kitchen		10 mins	10 mins										
	12		6J	MS		Slider	Movement	Profile Follow as Liam walks by		10 mins	10 mins										
	13		6M	MS		Slider	Movement	Finley steps into frame and approaches hunter. Shot follows her.		10 mins	10 mins										
	14		6P	MS		Slider	Movement	Sliding shot of feet dancing		10 mins	10 mins										
	15		6N	MWS		Gimbal	Tracking	Follow shot of their dance and lead away		20 mins	15 mins										

Back Burner

Shot List

1/3/20

Dolly	Crane
Slider	Handheld

LOCATION 1																						
Crossroads Coffee Shop, Plemmons Student Union, INT.	Order	Setup	Shot	Size	Lens	Equipment	Move	Description	Notes	Prep Time	Shoot time	Take										
												1	2	3	4	5	6	7	8	9	10	
	1		11A	WS		Tripod	Static	Master		10 mins	10 mins											
	2		11B	MCU		Tripod	Fluid Head	Two-Shot Finley and Rose		10 mins	10 mins											
	3		11C	MCU		Tripod	Fluid Head	Reverse on Liam		5 mins	10 mins											
	4		11G	CU		Tripod	Fluid Head	CU Finley		5 mins	10 mins											
	5		11H	CU		Tripod	Fluid Head	CU Rose		5 mins	10 mins											
	6		11J	CU		Tripod	Fluid Head	CU Liam		5 mins	10 mins											
			11K	MCU		Tripod	Static	Frame starts at Finley's feet - crouching down		5 mins	5 mins											
			11L	ECU		Tripod	Static	Finley Blinking		5 mins	5 mins											
			11D	MCU		Tripod	Static	Establishing Profile Rack Focus		5 mins	10 mins											
			11 E	MCU		Tripod	Static	Rack Focus from Liam handig Drink to his smile		5 mins	5 mins											
			11F	WS		Tripod	Static	From Behind Finley and Rose		5 mins	10 mins											
			11.5 A	WS		Tripod	Static	Master		10 mins	10 mins											
			11.5 B	CU		Tripod	Fluid Head	CU Finley		10 mins	10 mins											
			11.5 C	CU		Tripod	Fluid Head	CU Liam		10 mins	10 mins											
			11.5 D	MCU		Tripod	Fluid Head - Pan	DS From Liam to Rose and Jenn		5 mins	5 mins											
			11.5 E	MS		Tripod	Fluid Head	MS Finley		5 mins	10 mins											
			11.5 F	MS		Tripod	Fluid Head	MS Liam		5 mins	10 mins											
			11G	MCU		Tripod	Static	Finley in Mirror with Liam in Background		10 mins	5 mins											
			11H	ECU		Tripod	Static	Finley Tries to blink out		5 mins	5 mins											
			11J	MS		Tripod	Pan	DS on Extras glancing at Finley		5 mins	5 mins											
			11K	MS		Slider	Slide	Profile From Liam to Finley for last line		10 mins	5 mins											

Back Burner

2/29/20

PROP LIST

#	PAGE	Scene	DESCRIPTION	PRESET	WHO IN	WHO OUT	NOTES
1	11	9	Beer Pong Table	In Yard	Crew	Crew	
2	11	9	Red Solo Cups	On Table	Crew	Crew	
3	11	9	Beer Cans	In player's hands	Beer Pong Players	Beer Pong Players	
4	11	9	Ping Pong Balls	Tony's Hand	Tony	Tony	
5	12	9	Pizza Box	Counter	Crew	Crew	

Back Burner

3/1/20

PROP LIST

#	PAGE	Scene	DESCRIPTION	PRESET	WHO IN	WHO OUT	NOTES
1	13	11	Kitchen Towel	Liam's Apron	Liam	Liam	
2	13	11	Coffee	Behind Counter	Crew	Crew	
3	13	11	White Mug	Behind Counter	Crew	Crew	
4	17	11	Mirror	In Shop, on counter or wall	Crew	Crew	
5	7	6	Recycling Bin	By wall	Crew	Crew	
6	7	6	Cans to go in Recycling Bin	In Bin	Crew	Crew	
7	7	6	Pizza Box	On Counter	Crew	Crew	
8	7	6	A Beer	Hunter's Hand	Hunter	Hunter	
9	7	6	Red Solo Cups	All over	Crew	Crew	
10	8	6	Two Orange Earplugs	Finley's Ears	Finley	Finley	
11	8	6	Six Pack	Liam's Hand	Liam	Liam	

Equipment Requisition and Checklist

Producer Signature: *Sadie Madeline*

[Signature]
Exec Signature:

Back Burner

Date

12/2/20 Checkout Date: 13/02

Return Date: 17/02

Video

Check	Type	Quantity	Description
	Camera	1	A7 3
	Tripod	1	Manfrotto
	Slider	1	Slider
	Ronin	1	Gimbal
	Steadicam		
	Monitor	1	Atmos
	Shoulder Rig		
	Mic Stand		
	XLR	2	XLR
	Shotgun		
	Boom	1	Boom Kit
	Lavalier	2	Wireless
	Radio Lav		
	Cardioid		
	Omni		
	Mixer		
	Audio Recorder	1	633
	Headphones	1	
	Light kit		

C-Stand Kit		1 Kit	
Grip Kit			
Reflector		1 Large	
Sand Bags			
Battery	3 Packs	Double A	2 Monitor Batteries
Battery Charger			
Stinger			
Cable			
Slate		1 Slate	
Apple Box		1 Box	
Lens Kit		1	

Equipment Requisition and Checklist

Producer Signature: *Sally Nordin*

Back Burner

Date

29/02/20

Checkout Date: 27/02

Return Date: 2/3/20 20

Exec Signature: *[Signature]*

Video Check	Type	Quantity	Description
	Camera		1 A7 2
	Tripod		1 Manfrotto
	Slider		1 Slider
	Ronin		1 Gimbal
	Steadicam		
	Monitor		1 Atomos
	Shoulder Rig		
	Mic Stand		
	XLR		2 Cables
	Shotgun		
	Boom		1 Boom Kit + 1 indoor dialogue
	Lavalier		2 Wireless
	Radio Lav		
	Cardioid		
	Omni		
	Mixer		
	Audio Recorder	1	633
	Headphones	1	
	Light kit	3 or 4	1 (or 2) LED 1 Arri 1 Suitcase

C-Stand Kit	1 Kit					
Grip Kit	1 kit					
Reflector	1 Large					
Sand Bags	1 Sandbag					
Battery	12 2 or 3 A72	2 LED Light	4 AA	2 Zoom	2 Monitor	
Battery Charger	Comes w cam					
Stinger						
Cable						
Slate	1					
Lens Kit	1					
Apple Box	1					

Section 5 — Reports

5a. Camera Reports

5b. Sound Reports

5c. Shot Logs

Production Title

Camera Report

Director: **SADIE**

Date: **2/15**

DP: **Kim**

TAKE

Filename	Shot	Lens	Stop	Filters	FPS	ISO/Gain	Deg. Kelvin	Focus (ft.)	Support	Description
1	1G	28-70	5.0	ND8	24	50		25	Dirty WS	
2	1G	28-70	5.0	ND8	24	50		25	Dirty WS	
3	1G	28-70	5.0	ND8	24	50		25	Dirty WS	
1	1J	28-70	5.0	ND8	24	50		20	PAN	MW
2	1J	28-70	5.0	ND8	24	50		20	PAN	MW
3	1J	28-70	5.0	ND8	24	50		20	PAN	MW
1	1K	28-70	5.0	ND8	24	50		20	Gimble	Dirty
2	1K	28-70	5.0	ND8	24	50		20	Gimble	PAN Dirty
3	1K	28-70	5.0	ND8	24	50		20	Gimble	Dirty
1	3A	28-70	50	ND8	24	64		15	W	W
2	3A	28-70	50	ND8	24	64		15	Wide W	
1	3B	28-70	50	ND8	24			7	Finkey	CU
2	3B	28-70	50	ND8	24			7		CU
3	3B	28-70	50	ND8	24			7		CU
1	3C	28-70	50	ND8	24	100		5	Legion	CU
2	3C	28-70	50	ND8	24	100		5		CU
3	3C	28-70	50	ND8	24	100		5		CU
1	3F	28-70	50	ND8	24	100		5		Dirty
2	3E		50	ND8	24	100		5		Dirty
3	3E		50	ND8	24	100		5		Dirty
1	3F	28-70	50	ND8	24	50		7		Medium
2	3F	28-70	50	ND8	24	50		7		Medium
3	3F	28-70	50	ND8	24	50		7		Medium
1	3H							1		ECU
1	3G	28-70	50	ND8	24	50		6		Medium
2	3G	↓	↓	↓	↓			6		
3	3G	↓	↓	↓	↓			6		
1	3D	↓	↓	↓	↓	64		5		Dirty
2	3D					64		5		Dirty

Production Title

Camera Report

Director: *Sadie*
Date: *02-29-20*

DP: *Marz*

Filename	Shot	Lens	Stop	Filters	FPS	ISO/Gain	Deg. Kelvin	Focus (ft.)	Support	Description
GA1	WS	24mm	2.8		24	640	3200	8ft		good
GA2	WS	24mm	2.8		24	640	3200	8ft		good
GA3	WS	24mm	2.8		24	640	3200	8ft		good
GA4	WS	24mm	2.8		24	640	3200	8ft		good
GA5	WS	24mm	2.8		24	640	3200	8ft		good
GB1	CU	50mm	1.5		24	200	3200	3ft		good
GB2	CU	50mm	2		24	250	3200	3ft		good
GB3	CU	50mm	2		24	250	3200	3ft		good
GB4	CU	50mm	2		24	250	3200	3ft		Blue gel fell
GB5	CU	50mm	2		24	320	3200	3ft		good
GC1	CU	50mm	2		24	320	3200	3ft		Blue gel fell
GC2	CU	50mm	2		24	320	3200	3ft		good
GC3	CU	50mm	2		24	320	3200	3ft		old green gel
GC4	CU	50mm	2		24	320	3200	3ft		skipped lines but good
GC5	CU	50mm	2		24	320	3200	3ft		good
GD1	OTS	50mm	4		24	320	3200	6ft		good
GD2	OTS	50mm	4		24	320	3200	6ft		Face shadows
GD3	OTS	50mm	4		24	320	3200	6ft		good
GD4	OTS	50mm	4		24	320	3200	6ft		good
GD5	OTS	50mm	4		24	320	3200	6ft		good
GE1	MS	50mm	4		24	400	3200	6ft		good
GE2	MS	50mm	4		24	400	3200	6ft		good
GE3	MS	50mm	4		24	400	3200	7ft		good
GE4	MS	50mm	4		24	400	3200	7ft		good
GE5	MS	50mm	4		24	400	3200	7ft		good
GH1	ECU	50mm	4		24	400	3200	2ft		good
GL1	ECU	50mm	4		24	400	3200	2ft		good
GL2	ECU	50mm	4		24	400	3200	2ft		good
GA1	MS	50mm	2.8		24	400	3200	6ft		Panned right
GA2	MS	50mm	2.8		24	400	3200	6ft		good
GA2	MS	50mm	2.8		24	400	3200	6ft		light focus
GA3	MS	50mm	2.8		24	400	3200	6ft		not centered

Camera Report

DP: März

[illegible]

Production Title

Camera Report

Director: *Sadie*
Date: *03-01-20*

DP: *Kim*

Filename	Shot	Lens	Stop	Filters	FPS	ISO/Gain	Deg. Kelvin	Focus (ft.)	Support	Description
11A1	WS	50mm	S.6		24	640	3200	10 ft		good
11A2	WS	50mm	S.6		24	500	3200			good
11A3	WS	50mm								good
11A4										good
11A5										good
11B1	MS	50mm	2.8		24	200	3200	6ft		Good
11B2										Boom frame
11B3										good
11B4										good
11G1	MCU	50mm	2.8		24	160	3200	4 ft		Pan = bad focus
11G2										good
11G3										good
11G4										
11D1	MCU	50mm	2.8		24	160	3200	3ft		good
11D2										good
11D3										friger
11D4										Good
11D5										
11J1	MS	50mm	2.8		24	160	3200	3200		good
11J2										good
11J3										good
11F1	MS	50mm	2.8		24	160	3200	3ft		good
11F2	MS									good
11F3	MS									good
11K1	MCU	50mm	2.8		24	160	3200	5ft		great
11K2										good
11K3										good
11K4										Boom beginning

Scene	Take	F/stop	ISO	Lens	Shot	Description
9A	1	1.8	125	24mm		need more reactions, missed cup
9A	2	1.8	125			didn't say last line
	3	1.8	125			missed in middle of table
9A	1	1.8	125	24mm	WS	some out of frame
9B	1	1.8	125	24mm	WS	good
	2					good
	3					good
	4					good
	5					good
9J	1	1.8	125	50mm	CU	bad focus
	2					good
	3					good
	4					good
9K	1	1.8	125	50mm	CU	good
	2					low ping pong ball
	3					good
9L	1	1.8	125	50mm	CU	good
	2			185mm		good
	3					good
	4					good
9D	1	2	160	50mm	MS	good
	2					good
	3					good
9F	1	1.8	160	50mm	MS	good
9M						
9H	1	1.8	160	50mm	slide	OK

Scene	Take	F/stop	ISO	lens	shot	Description
9.5 A	1	2.8	160 320	24mm	ms	messed up buttons / left framed
9.5 A	2	2.8	320	24mm	ms	Better
9.5 A	3	2.8	320	24mm	ms	Best
9.5 A	4	2.8	320	24mm	ms	Good
9.5 A	5	2.8	320	24mm	ms	Good
9.5 B	1	2.8	320	24mm	CU	Anderson hair,
9.5 B	2	2.8	320	24mm	CU	Good
9.5 B	3	2.8	320	24mm	CU	head scratch, Good
9.5 B	4	2.8	320	24mm	CU	Good, different angle
9.5 C	1	2.8	320	35mm	CU	girl, Good
9.5 C	2					
9.5 D	1	1.5	320	35mm	OTS	Good
9.5 D	2	1.5	320	35mm	OTS	Good
9.5 D	3	1.5	320	35mm	OTS	Good
9.5 E	1	1.5	200	35	ms	Good
9.5 E	2	1.5	200	35	ms	OK
9.5 F	3	1.5	200	35	ms	"do nothing"
9.5 E	4	1.5	200	35	ms	did nothing
9.5 F	1					

SOUND REPORT

DATE: 2/29/2020

LOCATION: Scenes house

PAGE 1 of 2

PRODUCTION TITLE: Back Burner

Recordist/Mixer: Ciera

Boom: _____

Assist: _____

Recorder: _____

File Type: ☐ MONO ☐ POLY

Samp. Freq. _____

Bit Rate _____

Mic(s) Boom, Lav, Lav

Mix Tracks: ☐ Y ☐ N DISC/ROLL#: _____

Forgot to switch names on files
find first 6B-1, 6B-2 (under 6A in files)

SCENE	TAKE	FILE#	NOTES	TRK 1	TRK 2	TRK 3	TRK 4
6A	1	6A	BIF / OK	Boom	Lav - Anderson	Lav - Hannah	
6A	2	6A	Good	Boom	Lav - Hunter	Lav - Finley	
6A	3	6A	OK	Boom	Lav - Hunter	Lav - Finley	
6A	4	6A	NGS (Noise in Car)	Boom	Lav	Lav	
6A	5	6A	Good / Little Cable Noise	Boom	Lav	Lav	
6B	1	6B	Good	Boom	Lav - Hunter	Lav - Finley	
6B	2	6B	Good	Boom	Lav - H	Lav - F	
6B	3	6B	Noise	Boom	Lav	Lav	
6B	4	6B	Good	Boom	Lav - F	RT	
6B	5	6B	Good	Boom	Lav - F		
6C	1	6C		Boom	Lav - H		
6C	2	6C	Good	Boom	Lav - H		
6C	3	6C	Good	Boom	Lav - H		
6C	4	6C	Good	Boom	Lav - H		
6C	5	6C	Good	Boom	Lav - H		
6D	1	6D	False Take	Boom	Lav - H		
6D	2	6D	Good	Boom	Lav - H		
6D	3	6D	OK	Boom	Lav - H		

TS (Tail Slate); MOS (w/out sound); NG (no good); PRINT (printed take); NGS (not good for sound); BIF (boom in frame); WT (wild track); RT (room tone); MN (mic noise); Other _____

SOUND REPORT

DATE: 2/29/2020

LOCATION: Sadie's House

PAGE 2 of 2

PRODUCTION TITLE: Back Burner

Recordist/Mixer: Ciera Boom: _____ Assist: _____

Recorder: _____ File Type: ☐ MONO ☐ POLY Samp. Freq. _____ Bit Rate _____

Mic(s) Boom, Lav, Lav Mix Tracks: ☐ Y ☐ N DISC/ROLL#: _____

SCENE	TAKE	FILE#	NOTES	TRK 1 <u>Boom</u>	TRK 2 <u>Lav</u>	TRK 3 <u>Lav</u>	TRK 4 _____
6D	4	6D	Good - covered Hannah ^{fin}	Boom	Lav - Hunter		
6D	5	6D	Good	Boom	Lav - H		
6F	1	6F	Good	Boom	Lav - H		
6F	2	6F	Good	Boom	Lav - H		
6E	1	6E	Good	Boom	Lav - H		
6E	2	6E	Good	Boom	Lav - H		
6E	3	6E	Good	Boom	Lav - H		
6H	1	6H	Good, but last was best	Boom	Lav -		
6L	1	6L	Ok	Boom	Lav		
6L	2	6L	Good	Boom	Lav		
6Q	1	6Q	Good	Boom	Lav		
6Q	2	6Q	Good	Boom	Lav		
6Q	3	6Q	Good	Boom	Lav		
6Q	4	6Q	Good	Boom	Lav		
6Q	5	6Q	Good	Boom	Lav		
6Q	6	6Q	Good	Boom	Lav		
6M	1	6M	No sound	Boom	Lav		
RT			Room-tone				

Doesn't exist in mixer

TS (Tail Slate); MOS (w/out sound); NG (no good); PRINT (printed take); NGS (not good for sound); BIF (boom in frame); WT (wild track); RT (room tone); MN (mic noise); Other _____

Scene	Take	File #	Notes	TRK 1	TRK 2	TRK 3
9A	1	9A	Good	Boom	Lav - Hannah	
9A	2	9A	OK	Boom	Lav -	
9A	3	9A	Good	Boom	Lav	
9B	1	9B	Good	Boom	Lav	
9B	2	9B	Good	Boom	Lav	
9B	3	9B	Good	Boom	Lav	
9B	4	9B	OK	Boom	Lav	
9B	5	9B	Good	Boom	Lav	
9J	1	9J	OK	Boom	Lav	
9J	2	9J	Good	Boom	Lav	
9J	3	9J	Good	Boom	Lav	
9J	4	9J	Good	Boom	Lav	
9K	1	9K	Good	Boom	Lav	
9K	2	9K	Good	Boom	Lav	
9K	3	9K	Good	Boom	Lav	
9L	1	9L	Good	Boom	Lav	
9L	2	9L	Good	Boom	Lav	
9D	1	9D	Good	Boom	Lav	
9D	2	9D	Good	Boom	Lav	
9D	3	9D	Good	Boom	Lav	
9F	1	9F	Good	Boom	Lav	
9M	1	9M	Good	Boom	Lav	
9H	1	9H	Good	Boom	Lav	
	2					

Scene	Take	File #	Notes	TRK 1	TRK 2
9.5A	1	9.5A	OK	Boom	Lav - Hannah
9.5A	2	9.5A	Good	Boom	Lav
9.5A	3	9.5A	Good	Boom	Lav
9.5A	4	9.5A	Good	Boom	Lav
9.5A	5	9.5A	Good	Boom	Lav
9.5B	1	9.5B	OK	Boom	Lav
9.5B	2	9.5B	Good	Boom	Lav
9.5B	3	9.5B	Good	Boom	Lav
9.5B	4	9.5B	Good	Boom	Lav
9.5C	1	9.5C	Good	Boom	Lav
9.5C	2	9.5C	Good	Boom	Lav
9.5D	1	9.5D	BIF	Boom	Lav
9.5D	2	9.5D	Good	Boom	Lav
9.5D	3	9.5D	Good	Boom	Lav
9.5E	1	9.5E	Good	Boom	Lav
9.5E	2	9.5E	Good	Boom	Lav
9.5E	3	9.5E	Good	Boom	Lav
9.5E	4	9.5E	Good	Boom	Lav
9.5F	1	9.5F	Good	Boom	Lav
9.5F	2	9.5F	NGS (sirens)	Boom	Lav
9.5F	3	9.5F	NGS	Boom	Lav
9.5F	4	9.5F	Good	Boom	Lav
9.25	1	9.25	Good	Boom	Lav
9.25	2	9.25	Good	Boom	Lav
9.25	3	9.25	Good	Boom	Lav
9.25	4	9.25	Good	Boom	Lav
9.25	5	9.25	Good	Boom	Lav
9.25	6	9.25			

All good takes

9.25A 7 9.25A
 9.25 1 9.25B
 9.25B 2 9.25B
 9.25B 3 9.25B
 9.25C 1
 9.25C 2

SOUND REPORT

DATE: 3/1/2020

LOCATION: Crossroads

PAGE 1 of

PRODUCTION TITLE: Back Burner

Recordist/Mixer: John Park

Boom:

Assist:

Recorder:

File Type: ☐ MONO ☐ POLY Samp. Freq.

Bit Rate

Mic(s) Boom, Lav, Lav

Mix Tracks: ☐ Y ☐ N DISC/ROLL#:

RM TOME 12

SCENE	TAKE	FILE#	NOTES	TRK 1 <u>Boom</u>	TRK 2 <u>Lav-Hannah</u>	TRK 3 <u>Lav-Bianca</u>	TRK 4
11A	1	RM TOME 12	False Take	Boom	Lav	Lav	
11A	1	RM TOME 14	Good	Boom	Lav	Lav	
11A	2	T15	Good	Boom	Lav	Lav	
11A	3	T16	Good	Boom	Lav	Lav	
11A	4	T17	Good	Boom	Lav	Lav	
11A	5	T18	Good	Boom	Lav	Lav	
11B	1	T19	Good	Boom	Lav	Lav	
11B	2	T20	BIF, Fridge Noise	Boom	Lav	Lav	
11B	3	T21	Good, MN when Hannah bends down	Boom	Lav	Lav	
11B	4	T22	Good	Boom	Lav	Lav	
11G	1	T23	Good	Boom	Lav	Lav	
11G	2	T24	Good, Fridge Noise possibly	Boom	Lav	Lav	
11G	3	T25	NGS, Fridge Noise	Boom	Lav	Lav	
11G	4	T26	Good	Boom	Lav	Lav	
11D	1	T27	Good	Boom	Lav	Lav	
11D	2	T28	Good	Boom	Lav	Lav	
11D	3	T29	Good	Boom	Lav	Lav	
11D	4	T30	Good	Boom	Lav	Lav	

TS (Tail Slate); MOS (w/out sound); NG (no good); PRINT (printed take); NGS (not good for sound); BIF (boom in frame); WT (wild track); RT (room tone); MN (mic noise); Other

Scene	Take	File #	Notes	TRK1	TRK2	TRK3
11D	5	T31	Good	Boom	Lav	Lav
11J	1	T32	Good	Boom	Lav	Lav
11J	2	T33	Good	Boom	Lav	Lav
11J	3	T34	Good	Boom	Lav	Lav
11F	1	T35	Ok	Boom	Lav	Lav
11F	2	T36	Good	Boom	Lav	Lav
11F	3	T37	Good	Boom	Lav	Lav
11K	1	T38	Ok, Clipping	Boom	Lav	Lav
11k	2	T39	Good , False Take?	Boom	Lav	Lav
11k	3	T40	Good	Boom	Lav	Lav
11k	4	T41	Good	Boom	Lav	Lav
11.5A	1	T42	Ok	Boom	Lav - Will	Lav
11.5A	2	T43	Good	Boom	Lav - Will	Lav
11.5A	3	T44	False Take	Boom	Lav - will	Lav
11.5A	3	T45	Good	Boom	Lav - will	Lav
11.5B	1	T46	Good	Boom	Lav - will	
11.5B	2	T47	Good	Boom	Lav - will	
11.5B	3	T48	Good - just "I'll have"	Boom	Lav - will	
11.5B	4	T49	FALSE TAKE	Boom	LAV - will	
11.5C	1	T50	Good Ok	Boom	Lav - will	
11.5C	2	T51	Good	Boom	Lav	
11.5C	3	T52	Good	Boom	Lav	
11.5C	1	T53	Good, hit lamp a little	Boom	Lav	
11.5G	1	T54	Ok, Cut early	Boom	Lav	
11.5G	2	T55	BIF 1st time	Boom	Lav	
11.5Z	1	T56	Rolling	Boom	Lav	

— Mid ~~Shot~~ Shot

Back Burner Production Title

Director: Sadie Maddock

DP: Marz Barbero

Shot Log

Date: 2/29/2020

Location	Time	Set Up	Shot	Size	Take	Description	Notes
Kitchen	7:09		6A	WS	1	Master	Break
	7:18			" "	2	" "	Break
	7:25			" "	3	" "	
				" "	4	" "	
				" "	5	" "	
			6B	CU	1	CU Finley	
				" "	2	" "	
				" "	3	" "	
				" "	4	" "	
				" "	5	" "	
	8:13		6C	CU	1	CU Hunter	Cut short cause of gel
	8:25				2		Nice
	8:36				3		Add green light
					4		Skipped some
					5		
			6D	MS	1	DS on Hunter	False Take
			6D	MS	2	" "	Can feel
	8:57				3		Good
					4		Boom on Hannah
					5		Can feel
					6		Said take 5 - Audio on Hannah
	9:24		6F		1	Two-shot angled to Hunter	Great!
	9:30				2		Great!
	9:46		6E		1	Two-shot angled to Finley	Great!
					2		Nice!
	9:50				3		Nice!
			6H		1	Profile Tedlong carrying at	Continuous
			6L		1	Cheryl	Continuous
			6L		2		continuous
			6Q		1		
					2		
					3		
					4		Focus not right
					5		

may
be
one
extra

Production Title

DP: Marz Basso

Shot Log

Date: 3/01/2020

[illegible]

Section 6 — Music

6a. Music Cue Sheet

6b. Non-exclusive Music Release

Back Burner Soundtrack

Park Theme

Start - 00:00

End - 00:37

Classical Guitar, Electric Bass, Electric Guitar

Party Theme

Start - 05:53

End - 06:16

Classical Guitar, Electric Bass, Electric Guitar

Coffee Shop Theme Part 1

Start - 08:36

End - 08:54

Classical Guitar

Coffee Shop Theme Part 2

Start - 08:54

End - 09:23

Classical Guitar

Third Party Non-Exclusive Music Release

Program (working title):	Back Burner
Producer:	Sadie Maddock
Licensor:	Gavin Maddock
Licensor's Mailing Address:	132 Marlowe Court, Carrboro, NC, 27510
Telephone Number:	(919)519-0622
Licensor's Preferred Credit Name:	Gavin Maddock
Music Title:	Back Burner Soundtrack
Music Publisher:	N/A
Date of Agreement:	4/21/2020

Thank you for agreeing to grant the Producers the non-exclusive rights to use your Music in a video Program. We write to confirm our agreement as follows:

1. We have explained the nature of the Program to you and you agree that you are happy and willing to participate and to grant production, distribution, and derivative rights of the Music to the Producers.
2. You hereby authorise us to include your Music in our Program (which we intend but do not undertake to so do), and in addition you hereby grant to us and persons authorised by us the non-exclusive right in perpetuity to record, copy, reproduce, broadcast, transmit and perform all or part of the Music for and/or in connection with the production, exploitation, promotion and/or advertising of the Program throughout the universe by all means and in all media whether now known or hereafter discovered or developed (including without limitation broadcasting by television and inclusion in cable Programs).
3. You warrant that you are the sole owner of the Music with full title guarantee and that you are entitled to grant to us the rights referred to in this Agreement and that the exercise of such rights will not infringe the copyright or any other personal or property rights of any person or entitle any person to claim any payment from us or from any of our licensees.
4. You hereby authorise us to alter the Music as we see fit, with or without your participation or consent.
5. We agree to credit you by your preferred name and your music by title and (if applicable) publisher in the end credit roll of the Program as well as in all promotional materials that refer to the music credits.
6. We shall be entitled to assign the benefit of this Agreement to any third party but we shall remain liable to you for all of our obligations under this agreement.

Kindly indicate your acceptance of the foregoing by signing and returning to us the enclosed duplicate of this letter.

Yours faithfully



.....
For and on behalf of
PRODUCERS

Agreed and accepted



.....
For and on behalf of
LICENSOR

Section 7 — Budget

7a. Expense List

Expense List

Date	Item(s)	Expenses	Total Daily Expense
Feb. 15th	Snacks for Cast and Crew	\$6.00	\$11.00
	Prop Picnic Food	\$5.00	
Feb. 29th	Snacks	\$10.00	\$10.00
	Student Insurance (for Sadie)		\$70.00
	The time and energy of so many talented and hardworking people.	priceless	Lots of hours
	Gear from the Beasley Cage	Valuable	Grateful to have access to gear at no additional cost
			Grand Total: \$91.00

Section 8 — Additional Documents

- 8a. Costuming
- 8b. Credits
- 8c. Crew Availability
- 8d. Talent Interest Form

Back Burner Costuming

Finley:

Base outfit:

- Neutral clothes that are not form fitting.
- Greys would be ideal.
- No jewelry

Other outfits:

- The same as the people she's embodying
 - Woman with sandwich, Ellie, Melissa, Kyle

Ellie: (one outfit)

- Cute, feminine, casual
- Perhaps a winter dress
- Winter hat and coat
- Earrings/necklace

Mark: (one outfit)

- Well-dressed, simple
- Winter coat and hat (pea or duffel coat)
- Solid color pants (red, tan, corduroy) and more casual button-up shirt

Hunter: (one outfit)

- Edgy, DIY Music scene vibes

Melissa: (one outfit)

- dressed up for party
- not too fancy, but slightly edgy "going out" outfit
- Jewelry + makeup

Liam: (two outfits - party + coffee shop)

- vintage vibes
- Bold and colorful combined with neutral accents.
- Apron with towel tucked into it

Beer Pong Players:

- Party clothes + coats for being outside

People in Park + Coffee shop:

- Casual, weather appropriate clothes

Back Burner Credits

Produced, Written, and Directed by Sadie Maddock

Director of Photography Marz Barberio

Editor and Camera Operator Kim Ramirez

Assistant Director Ciera Thompson

Lighting Technician Gabby Drum

Hannah Hagler as Finley

William Osborne as Liam

Animations by Cat Bernardy

Music by Gavin Maddock

Mark Logan Frazier

Ellie Ella Crookshanks

Hunter Anderson Turner

Melissa Izzy Martin

Toni Amelia Shore

Jessie Jenna Lipa

Lisa Sophia Yang

Rose Bianca Bortoluzzi

Jenn Charlotte Fonda

and

Erin Lashely

Dominic Gardella

Sound Mixers

Uyen Nguyen

John Park

Ciera Thompson

Production Assistant Jay Trull

CREW AVAILABILITY

Please put your name and availability under each day. You can specify what time of the day you are available. Fridays will only be evening shoots. We will not use all of these days -- once I know everyone's availability, I will be able to officially schedule shoots.

Examples:

Sadie, All Day

Sadie, No Availability

Sadie, After 3pm

February

Friday the 14th

Jay, After 3pm

Gabby, No Availability

Marz, No Availability

Kim, Free after 5PM (most likely earlier, will update!)

Ciera, After 1PM

Uyen, After 3PM

Saturday the 15th

Jay, All Day

Gabby, After 6:30 pm

Marz, all day

Kim, All Day

Ciera, All day

Uyen, All day

Sunday the 16th

Jay, All Day
Gabby, All day until 7:30pm
Marz, anytime before 1:30pm
Kim, All Day
Ciera, All day
Uyen, No availability

Friday the 21st

Jay, After 5
Gabby, No Availability
Marz, no availability
Kim, All Day
Ciera, aft 1PM
After 3 PM
Uyen, No Availability

Saturday the 22nd

Jay, All day
Gabby, All day until 7:30pm
Marz, all day
Kim, All Day
Ciera, all day until 3PM (tentative)
Uyen, No availability

Sunday the 23rd

Jay, All Day
Gabby, All Day
Marz, anytime after 1pm
Kim, All Day
Ciera, all day
Uyen, No Availability

Friday the 28th

Jay, No Availability

Gabby, No Availability

Marz, no availability

Kim, All Day

Saturday the 29th

Jay, No Availability

Gabby, All Day

Marz, all day

Kim, All Day

Ciera, All Day

March**Sunday the 1st**

Jay, No Availability

Gabby, Available until 3pm

Marz, anytime before 1:30pm (possibly none)

Kim, All Day

Ciera, No availability

Uyen, No Availability

Friday the 20th

Jay, After 3

Marz, no availability

Kim, All Day

Ciera, after 1

Uyen, after 3PM

Saturday the 21st

Jay, All day

Gabby, All Day

Marz, all day

Kim, All Day

Ciera, All Day

Uyen, No Availability

Sunday the 22nd

Jay, All day

Gabby, All day

Marz, anytime after 1pm (possibly)

Kim, All Day

Ciera, All day

Uyen, No Availability

Extra Info (write your name, then any lil notes you have)

Marz: if we really need a friday to shoot then i can probably request off of work!

For the all day shoots in Feb on the weekends (depending on the time I MAY ^{still solidifying}
^{some things} be gone for 30-40 min during production to set up the movie shoots or check
in) - Ciera .

Park Scene: 1 day

Party Scene: 2 nights

Coffee Shop: 1 day

Limbo: 2 days

Talent Interest Form

We will be shooting over the course of several weekends in February and potentially a weekend in March. In the “availability” slot, indicate your general weekend availability during this time frame.

Name	Phone	Email	Level of Interest (Large, medium, or small role)	Availability (High, medium, low)	
Jason Bellamy	7047872706	Bellamyjd@appstate.edu	Medium role	medium	
Bianca Bortoluzzi	9197103395	bortoluzzibs@appstate.edu	medium or large!! i gotchu sadie	Medium	
Hannah Hagler	7042196843	haglerhm@appstate.edu	Large, if you'll have me! :)	High-ish medium	
Izzy Martin	9805053195	martinig@appstate.edu	Large!	High!	
Ella Crookshanks	7044548979	crookshanksee@appstate.edu	Medium role	Medium	
Charlotte Fonda	3366089407	fondacg@appstate.edu	medium	medium	
Logan Frazier					
Will Osborne					
Dominic Gardella					
Erin Lashley					
Jamie Patel					

Section 9 — Script Drafts

- 9a. First Draft
- 9b. Second Draft
- 9c. Third Draft
- 9d. Fourth Draft
- 9e. Final Script

FIRST DRAFT

EXT. PARK, DAY

A young woman, FINLEY, wearing neutral, baggy clothes, is standing, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches A COUPLE having a picnic in the park.

Additionally, scattered around the park, a MAN lounges on a blanket, napping. A book he was reading droops in his hand by his side.

TWO FRIENDS talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. Finley blinks deliberately.

INT. LIMBO, DAY

FINLEY is still standing, and she is still eating the sandwich. Now, she is in a big, empty room. The walls are blank, and no furniture adorns the room. The couple is still having their picnic, unaware that their environment has changed. In addition to the picnicking couple, the other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A MAN lounges on a blanket, napping. A book he was reading droops in his hand by his side.

TWO FRIENDS talk while walking by.

In the distance, the sound of a dog barking.

Finley is aware of everyone, but acts like she is alone. She stuffs the rest of the sandwich in her mouth, gets up with a heave, and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading. His fingers are wedged in the book to hold his place. Finley gently removes the book from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the friends that are walking. When they catch up to her, she walks backward

several paces while they walk forward. Their voices, in the middle of a conversation, are muted, as if underwater.

She returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to the woman's temple.

EXT. PARK, DAY

Finley is sitting in the place of the woman. She loses the nonchalant affect that she displayed in Limbo, instead taking on the mannerisms of the woman, who is more staccato in movement and constantly adjusting her hair.

The other half of the couple, MARK, doesn't realize that Finley is not the person he was on a date with. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

So what do you say?

Finley chews her bottom lip.

FINLEY

Hmmm. I'm just not quite certain yet.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

Can't you make a damn decision for once in your life?

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY

Can we... talk about something else?

MARK

And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY

I feel like I don't get to see you
much anymore.

Mark laughs.

MARK

That's absurd.

FINLEY

Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK

Should I be scared?

Finley pushes him in mock irritation.

FINLEY

Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this, y'know, to
have a picnic together like this.

Finley begins to hear an echo of her words less than a second after she speaks them. Mark doesn't notice. The echo trips her up, and she can't focus. We are still in the park, but the scene keeps flashing quickly to Limbo for just a moment. In Limbo, the woman who Finley has replaced is positioned directly behind her. The woman echoes everything Finley is saying. Back in the park, Finley's voice begins to slow down and slur, as the echo jammers her speech. Mark looks at her strangely. She gives up in the middle of a sentence and closes her eyes deliberately. When she opens them, she is back in limbo.

INT. LIMBO, DAY

Finley watches the couple as the woman comes out of the daze, blinking and shaking her head. Mark's brow is furrowed, and he puts a hand on the woman's shoulder.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again. She sits in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

Getting on her hands and knees, she slinks across the floor in a crawl, out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, closes her eyes deliberately, and presses a finger to the woman's temple.

INT. KITCHEN, NIGHT

Finley opens her eyes, finding herself in a kitchen, set up for a house party. The recycling bin is overflowing, a pizza box is on the counter, and the sink is littered with red Solo cups. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of the woman. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

So, you wear earplugs... what?
Because it hurts your ears or
because you don't want to go deaf
by the time you're thirty-seven?

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm. Hmmm. A little bit of both I suppose.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

Hunter gestures at her with his hand that's holding the beer.

HUNTER

Want one?

FINLEY

Sure.

Hunter saunters to the fridge and grabs another beer, returns to Finley, and hands it to her. She cracks it open and takes a sip, raising her nose a bit at the taste.

HUNTER

So, do you know anyone here?

FINLEY

I can't say that I do.

HUNTER

What brings you then?

Finley fiddles with the can in her hands.

FINLEY

It seemed like a fun thing to do. That's a good enough reason, isn't it?

Finley jostles him playfully on the arm.

HUNTER

Hey man, you don't have to
convince me.

Hunter steps close and offers his beer can for a cheers, and
Finley reciprocates.

HUNTER

Doesn't seem like there's much
interesting happening right now.

FINLEY

I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER

I'm shit at ping pong though.

FINLEY

(Laughing)

Well I'm actually pretty good.

Beat. Hunter steps closer and puts a hand on Finley's waist.

FINLEY (CONT.)

Uh, how about some fresh air? It's
actually quite nice tonight.

HUNTER

I was even thinking we could find
an empty room. I'm friends with
guys who live here, they won't
mind.

Hunter takes her hand in his and starts to walk towards the
doorway to the rest of the house. Finley's eyes get wide and
she starts breathing more quickly with nervousness. She
squeezes her eyes shut.

INT. LIMBO, DAY.

Finley opens her eyes. She is back in Limbo. The beer pong
crew is still going at it, and the person on the couch is
still passed out. Hunter and the woman are nowhere to be
seen.

Finley closes her eyes and rubs her temple. She sees a quick
flash of Hunter leading the woman down a hallway. She opens
her eyes. She tenses up and shakes her hands nervously. She
looks around again, pacing the room while she's at it just to
be sure, but there isn't anywhere the couple could be hiding

in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes.

She dashes to the beer pong crew, picks the closest one, and "taps in."

EXT. HOUSE, NIGHT

Finley has taken the place of one of the beer pong players. The table is set up in a small yard. The sound of music and voices leaks from outside. There are four other people at the table - two across from Finley, one beside her, and one on the sidelines.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY
Ahh, me?

LISA
Yeah, man. Come on.

FINLEY
I gotta go. I gotta go pee.

JESSIE
What?

LISA
Come on.

TONY
We've nearly won.

Finley looks towards the house, trying to see inside.

FINLEY
I really gotta pee. You can sub in for me.

Finley gestures to the person on the sideline.

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

Play for me if it makes it back to my turn.

Finley enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, opening doors as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and the woman dancing and laughing together. When Finley enters, they both look at her in surprise. She addresses the woman.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

I thought you said you didn't know anyone here.

FINLEY

We just met earlier.

She looks back at the woman.

FINLEY (CONT.)

Care to join?

MELISSA

No, no thanks. Maybe in a bit.

FINLEY

Right.

Finley stands there for a moment, at a loss. She closes her eyes deliberately.

INT. LIMBO, DAY

Finley is back in Limbo. She watches the beer pong player re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

Hoisting herself up, Finley exits the "party" area to enter another final area of Limbo, where a barista wipes down a counter and makes a coffee drink.

The barista looks directly at Finley.

BARISTA

What'll you have?

Finley looks behind her and to her right and left. She looks back at the barista, who still seems to be looking right at her.

BARISTA (CONT)

Can I get you something?

INT. COFFEE SHOP DAY

Finley is standing in a coffee shop. The barista is still looking at her.

BARISTA (CONT)

Hello?

Finley closes her eyes deliberately. She opens them. She is still in the coffee shop. The barista laughs nervously.

BARISTA (CONT)

Just let me know when you're ready.

The barista goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. (Maybe everyone so far from the film?) Everyone looks directly at her. Finley smiles.

FINLEY

I'll have-

Cut to black.

Back Burner

Sadie Maddock

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, is standing, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches A COUPLE having a picnic in the park.

Additionally, scattered around the park, a MAN lounges on a blanket, napping. A book he was reading droops in his hand by his side.

TWO FRIENDS talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. Finley blinks deliberately.

INT. LIMBO, DAY

FINLEY is still standing, and she is still eating the sandwich. Now, she is in a big room. The walls are blank, and no furniture adorns the room. The couple is still having their picnic, unaware that their environment has changed. In addition to the picnicking couple, the other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two friends talk while walking by.

In the distance, the sound of a dog barking.

Finley is aware of everyone, but acts like she is alone. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading. His fingers are wedged in the book to hold his place. Finley gently removes the book from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the friends that are walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of a conversation, are muted, as if underwater.

She returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for

comfort, watching. Finley eases her eyes closed and presses her finger to the woman's temple.

EXT. PARK, DAY

Finley is sitting in the place of the woman. She loses the nonchalant affect that she displayed in Limbo, instead taking on the mannerisms of the woman, who is more staccato in movement and constantly adjusting her hair.

The other half of the couple, MARK, doesn't realize that Finley is not the person he was on a date with. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

So what do you say?

Finley chews her bottom lip.

FINLEY

Hmmm. I'm just not quite certain yet.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

Can't you make a damn decision for once in your life?

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY

Can we... talk about something else?

MARK

And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY

I feel like I don't get to see you much anymore.

Mark laughs.

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I know I can be in my head sometimes, and I just want you to know that I appreciate the time we spend together.

MARK
Should I be scared?

Finley pushes him in mock irritation.

FINLEY
Sometimes I do wonder what it's all for, but it's nice to be able to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and the WOMAN are seated across from each other as they were on the picnic blanket initially. Finley is seated directly behind the woman.

FINLEY (CONT.)
...y'know, to have a picnic together like this.

WOMAN
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
When you disappeared for a while...

The woman is not in the park, but her voice still echoes. The echo causes Finley's voice to slur. She tries to talk more loudly to cover it up, but it affects her nonetheless.

WOMAN
...disappeared for a while...

FINLEY
You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

WOMAN
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

WOMAN
And I didn't know...

FINLEY
I didn't know...

WOMAN
I didn't know...

FINLEY
Didn't...

WOMAN
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, the woman coming out of the daze, blinking and shaking her head. Mark's brow is furrowed, and he puts a hand on the woman's shoulder. The woman leans in to Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again. She sits in the middle of the room,

everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN, NIGHT

Finley opens her eyes, finding herself in a kitchen, set up for a house party. The recycling bin is overflowing, a pizza box is on the counter, and the sink is littered with red Solo cups. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

So, you wear earplugs... what?
Because it hurts your ears or
because you don't want to go deaf
by the time you're thirty-seven?

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm. Hmmm. A little bit of both I suppose.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

Hunter gestures at her with his hand that's holding the beer.

HUNTER

Want one?

FINLEY

Sure.

Hunter saunters to the fridge and grabs another beer, returns to Finley, and hands it to her. She cracks it open and takes a sip, raising her nose a bit at the taste.

HUNTER

So, do you know anyone here?

FINLEY

I can't say that I do.

HUNTER

What brings you then?

Finley fiddles with the can in her hands.

FINLEY
It seemed like a fun thing to do.
That's a good enough reason, isn't
it?

Finley jostles him playfully on the arm.

HUNTER
Hey man, you don't have to
convince me.

Hunter steps close and offers his beer can for a cheers, and
Finley reciprocates.

Beat.

HUNTER
Nothing much happening now.

FINLEY
I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER
I'm shit at ping pong though.

FINLEY
(Laughing)
Well I'm actually pretty good.

Beat. Hunter steps closer and puts a hand on Finley's waist.

FINLEY (CONT.)
Uh, how about some fresh air? It's
actually quite nice tonight.

HUNTER
I was even thinking we could find
an empty room. I'm friends with
guys who live here, they won't
mind.

Hunter takes her hand in his and starts to walk towards the
doorway to the rest of the house. Finley's eyes get wide and
she starts breathing more quickly with nervousness. She
squeezes her eyes shut.

INT. LIMBO, DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes.

She dashes to the beer pong crew, picks the closest one, and "taps in."

EXT. HOUSE, NIGHT

Finley has taken the place of one of the beer pong players. The table is set up in a small yard. The sound of music and voices leaks from inside. There are four other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY, and one on the sidelines.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY

Ahh, me?

LISA

Yeah, man. Come on.

FINLEY

I gotta go. I gotta go pee.

JESSIE

What?

LISA

Come on.

TONY

We've nearly won.

Finley looks towards the house, trying to see inside.

FINLEY

I really gotta pee. You can sub in for me.

Finley gestures to the person on the sideline.

TONY

Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

Play for me if it makes it back to my turn.

Finley enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, opening doors as she passes

them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY
Ahh, hey. We're looking for a
fourth for pong.

HUNTER
I thought you said you didn't know
anyone here.

MELISSA
I've never-

FINLEY
(to Hunter)
We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)
Care to join?

MELISSA
No, no thanks. Maybe in a bit.

FINLEY
Right.

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO, DAY

Finley stands still for several moments, at a loss. She watches the beer pong player she'd embodied re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where a BARISTA wipes down a counter and makes a coffee drink.

The barista looks directly at Finley.

BARISTA
What'll you have?

Finley looks behind her and to her right and left. She looks back at the barista, who still seems to be looking right at her. Finley moves back and forth, watching the barista's eyes follow her. She approaches the barista closely and winks, much like she did with Hunter.

The barista gets flustered.

BARISTA (CONT)
Excuse me. Can I get you something?

INT. COFFEE SHOP DAY

Finley is standing in a coffee shop. The barista is still looking at her.

BARISTA (CONT)
Hello?

Finley closes her eyes deliberately. She opens them. She is still in the coffee shop. The barista laughs nervously.

BARISTA (CONT)
Are you alright?

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

BARISTA (CONT)
Ummm... Just let me know when you're ready. I guess.

The barista goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. Everyone looks directly at her.

Finley takes several deep breaths. Finley smiles.

FINLEY
I'll have-

Cut to black.

Back Burner

Sadie Maddock

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY
Can we... just talk about something
else?

MARK
And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY
I feel like I don't get to see you
much anymore.

Mark laughs.

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK
Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY
Please don't move away.

MARK
What?

Finley reaches out to grab his hand.

FINLEY
I want you to stay.

MARK
(hostile)
But... you're coming with me.

FINLEY
I know, I know. I want us both to
stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

FINLEY
Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and the WOMAN are seated across from each other as they were on the picnic blanket initially. Finley is seated directly behind the woman.

FINLEY (CONT.)
...y'know, to have a picnic together
like this.

WOMAN
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
When you disappeared for a while...

The woman is not in the park, but her voice still echoes. The echo causes Finley's voice to slur. She tries to talk more loudly to cover it up, but it affects her nonetheless.

WOMAN
...disappeared for a while...

FINLEY
You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

WOMAN
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

WOMAN
And I didn't know...

FINLEY
I didn't know...

WOMAN
I didn't know...

FINLEY
Didn't...

WOMAN
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans in to Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again. She sits in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has much to do with the music as anything. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

MARK

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a little longer.

Hunter gestures at her with his hand that's holding the beer.

HUNTER

Want one?

FINLEY

Sure.

Hunter saunters to the fridge and grabs another beer, returns to Finley, and hands it to her. She cracks it open and slurps, raising her nose a bit at the taste.

MARK

So what brings you?

Finley fiddles with the can in her hands.

FINLEY

It seemed like a fun thing to do. That's a good enough reason, isn't it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER

Hey man, you don't have to convince me.

Finley steps close and offers her beer can for a cheers, and Hunter reciprocates.

Beat.

FINLEY

I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER

I'm shit at ping pong though.

FINLEY

(laughing)

Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist.
She kisses his neck.

HUNTER

Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a
twirl, then pulls him towards her. He dances up to her.

FINLEY

How 'bout we... find an empty room?

HUNTER

(flirting)

Yeah, let's do that.

Hunter takes her hand in his and starts to walk towards the
doorway to the rest of the house. Finley's eyes get wide and
she starts breathing more quickly with nervousness. She
squeezes her eyes shut. She opens them. Hunter still leads
her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong
crew is still going at it, and the person on the couch is
still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are four other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY, and one on the sidelines.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY
Ahh, me?

LISA
Yeah, man. Come on.

FINLEY
I gotta go. I gotta go pee.

JESSIE
What?

LISA
Come on.

TONY
We've nearly won.

Finley looks towards the house, trying to see inside.

FINLEY
I really gotta pee. You can sub in
for me.

Finley gestures to the person on the sideline.

TONY
Nah nah nah. The stakes are too
high. Now's our chance to earn
honor and glory. Take your shot.
We've almost got them conquered.

Finley sighs. She takes the ball from Tony, tosses it across
the table, and makes it in.

TONY
That's what I'm talking about!

There is only one cup remaining on the opposite side of the
table. Finley tosses the ball again, but misses. Before
anyone can protest, she leaves the table to make her way
inside.

FINLEY
Play for me if it makes it back to
my turn.

Finley, flustered, enters the house through the front door.
She glances through a doorway to her left and sees the guy
passed out on the couch. Music and colored strobe lights
enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's
empty. She goes down the hallway, banging doors open as she
passes them. The first one is a bathroom. The second two are
empty. She opens the third door to find Hunter and Melissa
dancing and laughing together. Melissa is unbuttoning
Hunter's shirt. When Finley enters, they both look at her in
surprise. She addresses Melissa.

FINLEY
Ahh, hey. We're looking for a
fourth for pong.

HUNTER
(to Melissa)
I thought you said you didn't know
anyone here.

MELISSA
I've never-

FINLEY
(to Hunter)
We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)
Care to join?

MELISSA
No, no thanks. Maybe in a bit.

FINLEY
Right.

Finley stands there for a moment, at a loss. She starts
breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY

Finley stands still for several moments, not sure what to do.
She watches the beer pong player she'd embodied re-enter the
Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her
back. She rolls over onto her stomach and traces the wood
grains of the floor with a finger. She rolls back onto her
back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself
up. She exits the "party" area to enter another final area of
Limbo, where Liam, the barista, wipes down a counter and
makes a coffee drink.

He looks directly at Finley.

LIAM
What'll you have?

Finley looks behind her and to her right and left. She looks back at the barista, who still seems to be looking right at her. Finley moves back and forth, watching the barista's eyes follow her. She approaches Liam closely and winks, much like she did with Hunter.

Liam gets flustered.

LIAM (CONT)
Excuse me. Can I get you something?

INT. COFFEE SHOP DAY

Finley is standing in a coffee shop. Liam is still looking at her.

LIAM (CONT)
Hello?

Finley closes her eyes deliberately. She opens them. She is still in the coffee shop. The barista laughs nervously.

LIAM (CONT)
Are you alright?

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)
Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. Finley smiles.

FINLEY
I'll have-

Cut to black.

Back Burner

Sadie Maddock

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY
Can we... just talk about something
else?

MARK
And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY
I feel like I don't get to see you
much anymore.

Mark laughs.

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK
Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY
Please don't move away.

MARK
What?

Finley reaches out to grab his hand.

FINLEY
I want you to stay.

MARK
(hostile)
But... you're coming with me.

FINLEY
I know, I know. I want us both to
stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

FINLEY
Sometimes I do wonder what it's
all for, but it's nice to be able
to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and ELLIE are seated across from each other as they were
on the picnic blanket initially. Finley is seated directly
behind ELLIE.

FINLEY (CONT.)
...y'know, to have a picnic together
like this.

ELLIE
(echoing Finley's words
less than a second after
she speaks them)
...to have a picnic together like
this

The echo trips Finley up, and she can't focus. Mark doesn't
notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
You used to come every week...

ELLIE is not in the park, but her voice still echoes. The
echo causes Finley's voice to slur. She tries to talk more
loudly to cover it up, but it affects her nonetheless.

ELLIE
...come every week...

FINLEY
You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

ELLIE
...coming to the park...

FINLEY
And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

ELLIE
And I didn't know...

FINLEY
I didn't know...

ELLIE
I didn't know...

FINLEY
Didn't...

ELLIE
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans into Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again.

A series of potted plants lines the wall. They are in progressively more intense states of decay. On one end, the plant thrives, on the other, it's completely dead. Finley plucks a few dead leaves from the plant in the middle. She uses an empty tin can to water the ones that still thrive.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

HUNTER

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout that. Want a sip?

He offers her his can. LIAM walks by holding a six-pack.

LIAM

(to Finley)

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

HUNTER
So what brings you?

Finley fiddles with the can in her hands.

FINLEY
It seemed like a fun thing to do.
That's a good enough reason, isn't
it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER
Hey man, you don't have to
convince me.

Finley steps close and offers her beer for a cheers, and
Hunter reciprocates.

Beat.

FINLEY
I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER
I'm shit at ping pong though.

FINLEY
(laughing)
Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist.
She kisses his neck.

HUNTER
Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a
twirl, then pulls him towards her. He dances up to her.

FINLEY
How 'bout we... find an empty room?

HUNTER
(flirting)
Yeah, let's do that.

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY
Ahh, me?

LISA
Yeah, man. Come on.

FINLEY
I gotta go. I gotta go pee.

JESSIE
What?

LISA
Come on.

TONY
We've nearly won.

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

FINLEY
I really gotta pee. You can sub in for me.

TONY
Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Liam shrugs.

LIAM
(to Finley)
It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Liam pats her on the back as she leaves the table.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

MELISSA

No, no thanks. Maybe in a bit.

FINLEY

Right.

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

Finley hops up onto the counter, swinging her legs as she sits, watching Liam.

There are two people, ROSE and JENN, in line at the counter. They stand together, talking, hats and scarves in hand. Finley hops down from the counter, closes her eyes, and touches the nearest one on the temple.

INT. COFFEE SHOP - DAY

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

ROSE

What a good movie, though. I mean,
for real.

FINLEY

Mhm.

Liam finishes making the drink. He hands it to Finley, and smiles.

LIAM

Here you are.

When he sees her, he wrinkles his forehead, confused.

LIAM (CONT)
Have we met?

FINLEY
Not that I know of.

ROSE
Ready? I've gotta get my clothes
out of the washer.

Finley looks at Liam.

FINLEY
(to Rose)
Weren't we going to sit a bit? It
might be a two cupper sort of day
for me.

ROSE
Really? We've talked about this.

FINLEY
Head on without me, I don't mind.

ROSE
You drove.

FINLEY
Please.

The echo starts.

JENN (V/O)
(faint)
...please...

Rose crosses her arms.

FINLEY
I'd like to stay...

JENN (V/O)
...like to stay...

ROSE
Look, I've just got so much shit
to do, and I'm already stressed
out.

FINLEY
Just give me...

INT. LIMBO - DAY

Finley stands poised directly behind Jenn.

FINLEY (CONT.)
a few minutes.

JENN
...a few minutes...

FINLEY
I just need to...

JENN
...need to...

FINLEY
...calm down.

JENN
...calm down.

INT. COFFEE SHOP - DAY

Finley leans on the counter and addresses Liam.

FINLEY
Where do you know me from?

The echo gets more intense.

JENN (V/O)
Where do you know me from?

LIAM
Ah I don't know. I could be
mistaken.

Finley lurches back to Rose.

FINLEY
I need to...

INT. LIMBO - DAY

JENN
...need to...

FINLEY
...be here. I need...

JENN
...here. I need...

INT. COFFEE SHOP - DAY

FINLEY
I need to stay.

JENN
I need to stay.

Finley crouches and holds her head in her hands. She lets out a frustrated wail. She closes her eyes deliberately.

Black.

Finley opens her eyes. She is in the coffee shop. She stands up slowly. Liam looks directly at Finley.

LIAM
What'll you have?

Finley looks behind her and to her right and left. Rose and Jenn are beside her, arguing.

She looks back at Liam, who still seems to be looking right at her. Finley moves back and forth, watching Liam's eyes follow her.

She starts breathing more heavily. She closes her eyes deliberately. When she opens them, she's still in the cafe.

LIAM (CONT)
Excuse me. Can I get you something?

Liam still looks at her. Rosie and Jenn argue their way out the door.

LIAM (CONT)
Hello?

Finley squeezes her eyes shut. She opens them. Liam laughs nervously.

LIAM (CONT)
I swear I know you from somewhere.

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)
Are you alright?

Finley looks at her hands. There's a mirror on the wall. She approaches it and looks at herself. Slowly, her breathing calms.

LIAM (CONT)
Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. She walks back to Liam. A smile breaks out across her face.

FINLEY
I'll have-

Cut to black.

Back Burner

Sadie Maddock

EXT. PARK - DAY

A young woman, FINLEY, wearing neutral, baggy clothes, stands, staring blankly ahead and eating a sandwich with large bites. She's unassuming and doesn't put on airs.

Finley watches a couple having a picnic in the park. MARK and ELLIE are both in their twenties. They flirt with each other. Ellie feeds Mark grapes. He leans over to kiss her on the cheek, then pulls her hat down over her eyes.

Nearby, a man lounges on a blanket, napping. A book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley watches the couple intensely. They talk, but they're too far away to hear clearly. The wind blows a plastic bag off the blanket. Ellie snatches it, returns to her spot, and sits on it.

Finley blinks deliberately.

INT. LIMBO - DAY

Finley stands in a big room. The walls are blank, and no furniture adorns the room. Directly next to her, a woman stands, eating a sandwich. The woman looks at the sandwich, frowns, then drops it on the ground. She walks away. Finley picks it up.

Mark and Ellie still laugh and chat on their picnic, unaware that their environment has changed. The other individuals and groups of people from the park are scattered about the room, unaware of the strange environment or Finley.

A man lounges on a blanket, napping. The book he was reading droops in his hand by his side.

Two people talk while walking by.

In the distance, the sound of a dog barking.

Finley notices everyone, but they do not notice her. Her demeanor is relaxed. She stuffs the rest of the sandwich in her mouth and begins to explore the room. She hums. She skips around. She stretches.

She approaches the napping man and leans over to glance at the book he was reading, "No Exit." His fingers are wedged in the book to hold his place. Finley gently removes the book

from his hand, flips forward many pages, and replaces his fingers in the new spot.

She moves on to stand in front of the two people walking. When they catch up to her, she walks backward several paces while they walk forward. Their voices, in the middle of an animated conversation, are muted, as if underwater. One appears to be telling a story, and she emphasizes with broad hand gestures.

Finley returns to the initial picnicking couple, crouches down, and puts her face very close to the woman - too close for comfort, watching. Finley eases her eyes closed and presses her finger to Ellie's temple.

EXT. PARK - DAY

Finley sits in Ellie's place. She loses the nonchalant affect that she displayed in Limbo, instead taking on Ellie's mannerisms, who is more staccato in movement and constantly adjusting her hair. Finley wears Ellie's clothes.

The other half of the couple, MARK, doesn't realize that Finley is not Ellie. He smiles at her. She smiles back. Mark takes a mug from her hands, refills it with steaming tea from a thermos, and hands it back to her.

MARK

Man, that's wild. So what did she do?

Finley chews her bottom lip. She hesitates.

FINLEY

Ummm... It was wild for sure.

Mark looks at her for a moment, then leans back and looks out across the park. Finley watches him. He reaches out to tickle her and she giggles, recoiling.

MARK

You can't just leave me hanging like that.

FINLEY

I'll tell you all about it later.

Finley chews on her bottom lip and wiggles nervously.

MARK (CONTINUED)

What's up?

FINLEY
Can we... just talk about something
else?

MARK
And what might that be?

Beat. Finley looks at Mark, then past him.

FINLEY
I feel like I don't get to see you
much anymore.

Mark laughs.

MARK
That's absurd.

FINLEY
Ahh, alright. Not literally... but I
know I can be in my head
sometimes, and I just want you to
know that I appreciate the time we
spend together.

MARK
Should I be scared?

Finley pushes him in mock irritation. Beat.

FINLEY
Please don't move away.

MARK
What?

Finley reaches out to grab his hand.

FINLEY
I want you to stay.

MARK
(hostile)
But... you're coming with me.

FINLEY
I know, I know. I want us both to
stay. Please let's stay, alright?

Finley scooches closer and kisses his cheek. He puts his
hands on her shoulders and moves her away so he can look at
her face.

FINLEY
 Sometimes I do wonder what it's
 all for, but it's nice to be able
 to do things like this...

CUT TO: INT. LIMBO, DAY

MARK and ELLIE are seated across from each other as they were
 on the picnic blanket initially. Finley is seated directly
 behind ELLIE.

FINLEY (CONT.)
 ...y'know, to have a picnic together
 like this.

WOMAN
 (echoing Finley's words
 less than a second after
 she speaks them)
 ...to have a picnic together like
 this

The echo trips Finley up, and she can't focus. Mark doesn't
 notice the echo.

CUT TO: EXT. PARK, DAY

Finley speaks more loudly. Mark wrinkles his forehead.

FINLEY
 You used to come every week...

ELLIE is not in the park, but her voice still echoes. The
 echo causes Finley's voice to slur. She tries to talk more
 loudly to cover it up, but it affects her nonetheless.

ELLIE
 ...come every week...

FINLEY
 You stopped coming to the park...

CUT TO: INT. LIMBO - DAY

WOMAN
 ...coming to the park...

FINLEY
 And I didn't know...

CUT TO: EXT. PARK - DAY

FINLEY
And I didn't know...

WOMAN
And I didn't know...

FINLEY
I didn't know...

WOMAN
I didn't know...

FINLEY
Didn't...

WOMAN
Didn't...

Finley sighs in exasperation. She closes her eyes forcefully.

INT. LIMBO, DAY

Finley jumps up. She huffs and sighs, pulling at her hair and clenching her fists.

Her breathing slows and she calms down as she watches the couple, Ellie coming out of the daze, blinking and shaking her head. Mark's brow furrows, and he puts a hand on the Ellie's shoulder. She leans in to Mark.

Finley sighs deeply, then shakes it out a bit. She dashes across the room and braces against the wall. She turns a different direction, dashes across the room, and braces against the wall again.

A series of potted plants lines the wall. They are in progressively more intense states of decay. On one end, the plant thrives, on the other, it's completely dead. Finley plucks a few dead leaves from the plant in the middle. She uses an empty tin can to water the ones that still thrive.

Finley moves to sit in the middle of the room, everyone going about their individual businesses in the "park" around her. She blows a raspberry.

A ping pong ball bounces and rolls to a stop in front of Finley. Getting on her hands and knees, she puts her face close to look at it.

She slinks across the floor in a crawl, traveling in the direction that the ping pong ball came from - out of the "park area" in the empty building, into a new area.

Several people are crowded around a beer pong table, red Solo cups in hand. They play the game, laughing and chatting among themselves.

In another area of the room, someone is passed out on a couch.

Nearby, a man and a woman lean against a wall, chatting.

Finley crawls under the beer pong table, turns around, and rises on her knees just enough to peer over the edge of the table to watch the ball bounce past.

She stands up to look more closely at the people playing, but scrunches up her face in distaste.

Leaving the beer pong players behind, Finley makes her way instead to the man and woman chatting against the wall.

She looks at the man and smiles and winks at him, though he isn't aware that she exists. Finley approaches the woman, MELISSA, closes her eyes deliberately, and presses a finger to Melissa's temple.

INT. KITCHEN - NIGHT

Finley opens her eyes, finding herself in a kitchen set up for a house party. The recycling bin overflows, a pizza box rests on the counter, and red Solo cups litter the sink. Through the doorway to the rest of the house, colored strobe lights play patterns on the floor and loud music and talking voices travel.

Finley has taken the place of Melissa. HUNTER, the man across from her, holds a beer and waves his arms in broad gestures as he talks.

HUNTER

I'm not really sure I get the whole ear plug thing. I mean, why even come?

FINLEY

Huh?

HUNTER

I mean, you can't even keep up a conversation.

Finley reaches to her ear and pulls out a bright orange earplug. The music and voices become louder.

FINLEY

Ummm... I'd say that has more to do with the music than the earplugs. It's pretty loud.

She removes the other earplug. The music gets the tiniest bit louder.

HUNTER

Don't get me wrong, I know that people blast the shit out of their music, but I tend to think it's kind of fun. If I walk outside and it feels like I have cotton balls in my ears, sounds like I'm under water you know, then I know I've had a good time.

Finley laughs.

FINLEY

Hey, fair enough. Whatever works.

MARK

Anyway, I can walk you out. I gotta say hi to the guys anyway.

FINLEY

You know what, I think I'll stay a little longer.

Finley gestures at the beer he's holding.

FINLEY (CONT.)

Do you have another?

HUNTER

I actually don't. Sorry 'bout that. Want a sip?

He offers her his can. LIAM walks by holding a six-pack.

LIAM

I gotchu.

Liam cracks open a beer from his pack and hands it to Finley.

FINLEY

Than-

But he's already walked past.

She takes a slurp, raising her nose a bit at the taste.

HUNTER
So what brings you?

Finley fiddles with the can in her hands.

FINLEY
It seemed like a fun thing to do.
That's a good enough reason, isn't
it? Plus. I wanted to meet people.

Finley jostles him playfully on the arm.

HUNTER
Hey man, you don't have to
convince me.

Finley steps close and offers her beer can for a cheers, and
Hunter reciprocates.

Beat.

FINLEY
I'm always bummed that beer pong
is the game of choice. I don't
know why people can't just play
regular old ping pong.

HUNTER
I'm shit at ping pong though.

FINLEY
(laughing)
Well I'm actually pretty good.

Beat. Finley steps closer and puts a hand on Hunter's waist.
She kisses his neck.

HUNTER
Well, hello there.

Finley, holding onto Hunter's hand, spins herself out in a
twirl, then pulls him towards her. He dances up to her.

FINLEY
How 'bout we... find an empty room?

HUNTER
(flirting)
Yeah, let's do that.

Hunter takes her hand in his and starts to walk towards the doorway to the rest of the house. Finley's eyes get wide and she starts breathing more quickly with nervousness. She squeezes her eyes shut. She opens them. Hunter still leads her to the hall. She squeezes them shut again.

INT. LIMBO - DAY.

Finley opens her eyes. She is back in Limbo. The beer pong crew is still going at it, and the person on the couch is still passed out. Hunter and Melissa are nowhere to be seen.

Finley closes her eyes and rubs her temple.

CUT TO: INT. HALLWAY - NIGHT

Hunter leads Melissa down a hallway.

CUT TO: INT. LIMBO - DAY

Finley opens her eyes. She tenses up and shakes her hands nervously. She looks around again, pacing the room, but there isn't anywhere the couple could be hiding in this big open space. Finley begins to hyperventilate and chew her bottom lip.

She dashes to the guy passed out on the couch, crouches down, closes her eyes deliberately, and touches his temple with her finger.

CUT TO: INT. LIVING ROOM - NIGHT

The scene is blank black. Muted, delirious sounds of people talking and music. That's all.

LIAM
(muffled)
Are you alright?

CUT TO: INT. LIMBO - DAY

Finley, back in Limbo, huffs and bends over to shake the guy on the couch. He groans and lifts an arm over his eyes. A man in his twenties, LIAM, holds a glass of water and stands over the guy on the couch. Liam shrugs, sets the glass next to the couch, then walks away, disappearing from Limbo.

She dashes to the beer pong crew, picks the closest one, and "taps in" to a man in his twenties, dressed in athletic clothes and a snap-back hat.

EXT. HOUSE - NIGHT

Finley has taken the place of Kyle. The table is set up in a small yard. The sound of music and voices leaks from inside. There are three other people at the table - two across from Finley, LISA and JESSIE, one beside her, TONY.

JESSIE
It's your shot.

Everyone looks at Finley.

FINLEY
Ahh, me?

LISA
Yeah, man. Come on.

FINLEY
I gotta go. I gotta go pee.

JESSIE
What?

LISA
Come on.

TONY
We've nearly won.

Finley looks towards the house, trying to see inside. Liam approaches the table. Finley gestures to him.

FINLEY
I really gotta pee. You can sub in for me.

TONY
Nah nah nah. The stakes are too high. Now's our chance to earn honor and glory. Take your shot. We've almost got them conquered.

Liam shrugs.

LIAM
(to Finley)
It's all you.

Finley sighs. She takes the ball from Tony, tosses it across the table, and makes it in.

TONY

That's what I'm talking about!

There is only one cup remaining on the opposite side of the table. Finley tosses the ball again, but misses. Before anyone can protest, she leaves the table to make her way inside.

FINLEY

(to Liam)

Play for me if it makes it back to my turn.

Liam pats her on the back as she leaves the table.

Finley, flustered, enters the house through the front door. She glances through a doorway to her left and sees the guy passed out on the couch. Music and colored strobe lights enter the hallway from the room.

She makes her way to the kitchen, peers inside, but it's empty. She goes down the hallway, banging doors open as she passes them. The first one is a bathroom. The second two are empty. She opens the third door to find Hunter and Melissa dancing and laughing together. Melissa is unbuttoning Hunter's shirt. When Finley enters, they both look at her in surprise. She addresses Melissa.

FINLEY

Ahh, hey. We're looking for a fourth for pong.

HUNTER

(to Melissa)

I thought you said you didn't know anyone here.

MELISSA

I've never-

FINLEY

(to Hunter)

We just met earlier.

She looks back at Melissa.

FINLEY (CONT.)

Care to join?

MELISSA

No, no thanks. Maybe in a bit.

FINLEY

Right.

Finley stands there for a moment, at a loss. She starts breathing more heavily. She closes her eyes deliberately.

INT. LIMBO - DAY

Finley stands still for several moments, not sure what to do. She watches the beer pong player she'd embodied, Kyle, re-enter the Limbo space and make his way back to the beer pong table.

Finley sighs, then plops down on the floor and lies on her back. She rolls over onto her stomach and traces the wood grains of the floor with a finger. She rolls back onto her back and looks at the ceiling.

The sound of a coffee grinder prompts Finley to hoist herself up. She exits the "party" area to enter another final area of Limbo, where Liam, the barista, wipes down a counter and makes a coffee drink.

Finley hops up onto the counter, swinging her legs as she sits, watching Liam.

There are two people in line at the counter. They stand together, talking, hats and scarves in hand. Finley hops down from the counter, closes her eyes, and touches the nearest one on the temple.

INT. COFFEE SHOP - DAY

Soft, happy music fills the space, and the murmur of people too. Beside Finley is a young woman, ROSE.

ROSE

What a good movie, though. I mean,
for real.

FINLEY

Mhm.

Liam finishes making the drink. He hands it to Finley, and smiles.

LIAM

Here you are.

When he sees her, he wrinkles his forehead, confused.

He looks directly at Finley.

LIAM

What'll you have?

Finley looks behind her and to her right and left. She looks back at the barista, who still seems to be looking right at her. Finley moves back and forth, watching the barista's eyes follow her. She approaches Liam closely and winks, much like she did with Hunter.

Liam gets flustered.

LIAM (CONT)

Excuse me. Can I get you something?

INT. COFFEE SHOP DAY

Finley is standing in a coffee shop. Liam is still looking at her.

LIAM (CONT)

Hello?

Finley closes her eyes deliberately. She opens them. She is still in the coffee shop. The barista laughs nervously.

LIAM (CONT)

Are you alright?

Finley scrunches her eyes closed and leaves them closed, scrunching them even harder. She opens them. She is still in the coffee shop. She begins to hyperventilate.

LIAM (CONT)

Ummm... Just let me know when you're ready. I guess.

Liam goes back to wiping the counter. Finley looks around her once more. There are a few people at tables in the cafe. A few of them glance nervously at her, then back to whatever they're doing.

Finley takes several deep breaths. Finley smiles.

FINLEY

I'll have-

Cut to black.